CORRECTING SPEECH DEFECTS AND FOREIGN ACCENT

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CORRECTING SPEECH DEFECTS AND FOREIGN ACCENT

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BY

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FOREWORD

The teachers of the Speech Improvement Department of the New York City schools feel greatly handicapped through a lack of proper material to be placed in the hands of the pupils suffering from speech defects. The drills and available sentence material for improving speech have been very meagre and have not always been applicable to the given case. This state of affairs led to a gradual accumulation of material for drills. At first there was no thought of publishing this material, but gradually the need of other teachers similarly situated was urged as a motive for putting the material into a book in order that all might benefit thereby. Thus this book grew by degrees toward its present form.

Principals, teachers, and even parents are constantly asking for a book which may be put into the hands of those having speech defects and which will gradually accomplish some definite results. So far, there has been no book of the required type. There are many texts setting forth the theory of speech improvement, but none to guide practice in securing such improvement. There are books to be used in toning up the speech of an entirely normal class, but none to be used in correcting individual speech defects as such. This volume is intended to meet that need and may be used in improving the normal speech of

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a child and in correcting actually defective speech, be it stammering, stuttering, lisping, foreign accent, or defective phonation.

Other cities are looking to the New York Speech Improvement Department for guidance in handling the problem of defective speech. Though a very efficient corps of teachers has been accomplishing splendid results along this line, there has not been available a summary of their methods in book form which they could recommend to others. This book is such a presentation of their general methods, with numerous additions which have grown out of the authors' personal experience in dealing with hundreds of cases of speech defects in the public schools.

Although the principles and theories back of every drill are psychologically sound, this book is not merely concerned with an elucidation of such principles, but is as effective practically as it is sound theoretically. Every drill and sentence has been tried out in several schools of this city during a period of two or three years, and has been found to produce tangible results. It is this fact which gives the authors the assurance that this book, when placed in the hands of a person having a speech defect, will, if directions are faithfully followed, give him the help necessary to overcome his defect.

Whereas trained specialists in speech correction are few, the ordinary class-teacher may apply the principles here set forth with assurance of beneficial results, because of the simplicity of the presentation and of the methods

themselves. Likewise, the parent may follow up the work of correction at home and so hasten the establishing of the complete cure.

The illustrations by Frank T. Fellner are all line-cuts instead of photographs, thus setting forth with much greater clearness for the child, the exact tongue positions.

ACKNOWLEDGMENT

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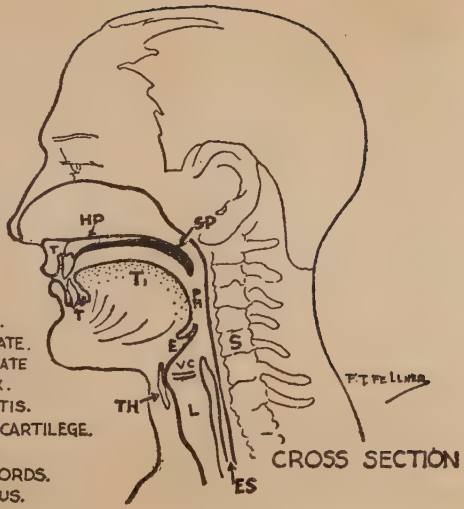
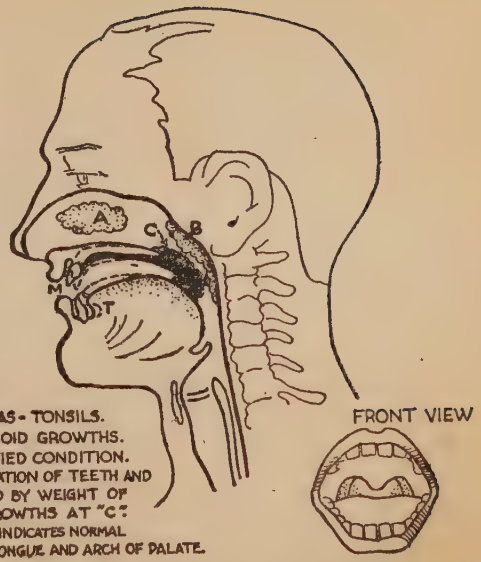


TT- TEETH
Ti- TONGUE.
HP- HARD PALATE.
SP- SOFT PALATE
PH- PHARYNX.
E - EPIGLOTTIS.
TH- THYROID CARTILEGE.
L- LARYNX.
VC- VOCAL CORDS.
ES- ESOPHAGUS.
S- SPINE.

NORMAL STRUCTURE
PLATE I.



DOTTED AREAS- TONSILS.
A-B-C ADENOID GROWTHS.
T. TONGUE TIED CONDITION.
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PLATE II

I. DEFINITION OF TERMS

1. Stammering and Stuttering

In order to deal effectively with a speech defect in oneself or in another, it is first necessary to understand the nature of the defect, its general causes and manifestations, and the most efficient manner of approaching the cure.

Stammering is a condition in which speech is apparently impossible for the moment. The tie-up of the vocal organs is more or less prolonged according to the individual case. The muscles of speech are rigid, while the oversupply of energy generated by this nervous tension often flows into other muscles, causing more or less violent accessory movements known as tics. On the other hand, the stutterer is able to produce speech. In fact, he seems to be afflicted with an overabundance of speech. Therefore it might almost be said that the stutterer cannot stop speaking, while the stammerer cannot begin. This repetition of the stutterer may be upon a letter, a syllable, a word, or a phrase; he may say p-p-please; or pa-pa-patience; or put-put-put it down; or may I-may I-may I have it. This is usually the step which precedes stammering.

The explanation one most frequently receives for this speech affliction is: "Oh, he is so nervous; that is why he stammers." Rather one should say: "He is so nervous BECAUSE he stammers." Nervousness is a natural ac-

companiment of this defect, but NOT its general cause. However, a person of nervous temperament would be predisposed to stammering or stuttering should any real cause occur.

Chief among these causes is fear; that is, fear arising from a shock. A fall or other accident, the shutting up of a child in the dark, etc., can often be pointed to as the time when he began to have speech trouble. A forced recovery after a period of physical or nervous debility, especially following the usual diseases of children, may also mark the beginning of a hesitancy in speech.

Many people firmly believe they have inherited stammering, whereas it is really caused by association. The child is a born imitator. Unconsciously he acquires this speech habit from those around him. The greatest care should be given to the speech of a child who has a playmate that stammers or stutters. Many have directly imitated such a one until they find that the habit has a firm hold upon them.

Another cause, also due to fear, develops this defect in children during their first school-year. Many little ones are filled with awe and dread upon entering the school world. If they experience undue difficulty with certain sounds or hard words, a fear at again meeting those same words or sounds grows from a hesitancy to stammering. Imperfect articulation through self-conscious inhibitions will also produce this same result. For these reasons, the mechanism of speech must never be made too apparent to very young children.

Misleading advice, though given with the very best of intentions, has changed many a stutterer into a severe stammerer. Chief among these is an attempt at a conscious control of the breath. Nature has provided that there shall always be within the lungs a sufficient amount of residual air to produce speech. Any undue inflation tends toward rigidity. The air coming in conflicts with the words in their effort to get out. The result is stammering in one of its worst forms. Others advise various motions or even inflections of tone in order to divert the attention. These may work temporarily, but they soon become merely new tics which add to the stammerer's self-conscious misery, and all eventually have to be eliminated before a real cure is possible.

Where stammering develops in about the fourth year of school, investigation frequently shows that the child is doing too many things besides his lessons. Many Jewish children are then using three languages—the speech of the family circle, the schoolroom language, and Hebrew. Careful watching at this time is necessary to avoid speech conflicts.

If parents and teachers would cease to regard stammering and stuttering as physical defects and recognize them as mental faults or habits, they would be a long way on the road toward relieving the sufferers. A habit of expression bound up in fear and self-consciousness needs *consistently* firm but very kind and sympathetic treatment. A worried, excitable manner on the part of the parent drives the child's fears still deeper; while, on the other hand, calmness would reassure him and help to restore his confidence in himself.

Many children remain silent for fear of being ridiculed because of the tics, spasms, and repetitions attendant upon their efforts at speech. The teacher is cautioned against mistaking such behavior for stubbornness. An understanding, kindly manner will give the confidence needed. Such children must not be told to write answers instead of making this attempt at speech. If possible, choose questions of such a nature that the stammerers will be required to make only short replies; otherwise they will learn to believe that they are marked creatures for life to whom people have no inclination or time to listen. Therefore let their replies be short, *unhurried*, and given in a *full tone*. Good position increases confidence and self-respect, so one should seek to eliminate all twitchings or tics. Do not encourage the use of synonyms for words which are dreaded, as their avoidance only further increases a lack of confidence. As has been just stated, the stammerer or stutterer must at all times be encouraged to speak in a strong, full tone. Low-whispered speech is indefinite and consequently produces a state of uncertainty in his mind, whereas the hearing of his own voice coming out strong and full would tend to produce self-confidence. To further encourage him, train the stammerer or stutterer to speak in a lowered *pitch*—not lowered tone. By so doing we have not only a stronger tone but an apparently new voice. This lowered pitch will become the basis of a voice free and unassociated with the old speech difficulties and therefore unacquainted with fear.

The main idea to be borne in mind in order to effect a

cure is that you are working to restore confidence and rebuild correct habits. Normal speech is being sought; therefore the newly developed speech must be as natural as possible. The methods set forth in this book are chosen to that end. The intensive study of consonants as set forth gives an accurate knowledge of their correct formation. When a pupil sees a consonant at the beginning of a word, the proper mental image of its formation is instantly produced, thus doing away with all uncertainty and consequent hesitation and false moves formerly made when attempting speech.

The so-called "practice way" of speaking is merely a slight separation of the first and second sounds in the word, each sound being perfectly pronounced. As this method is followed day after day, the separation between the first and second sounds becomes slighter, until finally normal speech is given with no perceptible break. The consonants should be light sounds and the vowels accented as is suggested by the way they are printed in the drills. This method helps to slide past that so-much-dreaded "beginning of things." In cases of amnesia, where it is the words with initial vowels which cause the trouble, the process is reversed, sliding over the vowel to reach the point of contact where the consonant is formed. Such cases need to spend as much time as possible practising the vowel drill in order to overcome their fear of vowels.

In summing up the steps which will help to restore confidence and so ease the way toward natural speech, remember

that the subconscious mind acquires self-respect from a correct carriage; that unhurried speech gives time for thinking of tongue positions when necessary; that a raised or lowered pitch produces a new voice which has the advantage of having no bad memories of poor speech connected with it; that a definite knowledge of the proper tongue positions for each sound eliminates all uncertainties; and that the use of the "practice way" of speaking can carry past *any* dreaded sound. Even stilted articulation is far better than the avoidance of certain sounds and words, stammering or stuttering, and gradually, as fears disappear, the subconscious mind will take up its normal work again.

2. Lisping

Lisping by *lingual protrusion* is a defect which is thought by many to be rather attractive. This may be at a certain age and with certain claims to beauty; but when that age is outgrown or the appearance has altered, the lisper presents a rather silly, careless, or even repellent appearance to those who value nicety in speech. A tousled head in babyhood may be appealing, but in a grown person it inspires far different emotions. Therefore, it cannot be too strongly urged that one overcome lisping while very young, before it becomes strongly seated.

This habit most frequently begins during the period when the baby teeth are falling out. The almost irresistible desire to run the tongue over the gums where the teeth have left empty spaces leads to an habitual talking with that

same forward position of the tongue. But lack of front teeth does not really prevent one from sounding the sibilants perfectly. Lisping is just a careless habit in the placing of the tongue. This being the case, when the lisper has found or been shown the proper place for the sounds, it is merely a question of sufficient drilling to establish the habit thoroughly.

However, *lateral emission*, though also a defect dealing with sibilants, must be treated differently. Here we find that the tongue is buckled up instead of being pushed forward as in ordinary lisping. The centre of the tongue being raised or even held against the roof of the mouth, the air must be emitted at the sides. A movement or tic of the palate may also accompany the production of sibilants and help cause that peculiarly disagreeable bubbling sound known as lateral emission lisping.

This lateral emission may be caused by a unilateral palate, due to thumb-sucking or the use of "comforters" in babyhood; by buckling up the centre of the tongue or holding it to one side of the mouth; by enlarged tonsils; or by imperfect dental occlusion. Therefore an especial amount of time must be given to the practice of the tongue exercises. Where the trouble is largely caused by malocclusion of the teeth, one must experiment with the tongue in various positions to find which position will give the clearest and purest sound for that individual case. Work from sounds which are nearest in position to the position of the desired sibilant or which tend to pull the tongue in that direction.

In these cases much depends upon the individual effort in placing the tongue correctly.

3. Foreign Accent

Foreign accent, aside from its typical racial difficulties with certain consonants as a result of defective phonation, manifests itself in three ways:

First. Habitual use of the rising inflection. This is practically just a habit.

Second. Accenting the wrong syllable. This may be due to the application to English of foreign grammatical rules.

Third. False vowel quality. This is the inclination of the foreigner to hold the same positions for English vowels as for similar ones in his mother tongue.

By connecting speech with the musical sense much help may be given to foreigners. However, they must first be induced to speak in a strong, full tone. Whispered sounds *may* not be accurate, but faulty pronunciation when given in a strong, full tone becomes glaringly apparent, and the ear, plus a little common sense and a desire for improvement, will work wonders. The individual cannot correct things himself which he does not himself learn to hear.

Rhythm, accent, and scales may all be used to advantage. Each of our language families has its own placing of tones. For instance, the Latins place their tone resonance high; the Germanic and Slavic races use many gutturals; and the English place theirs in the middle foreground.

Comparative lists are very helpful for placing and for

contrasting the easy sounds with the difficult ones. The foreigner should read aloud as much as possible, preferably in the hearing of a person who speaks much better than he himself. He should also seek places where he will hear good English, such as lectures, sermons, plays, or other public addresses.

4. Defective Phonation

These cases are largely a result of "baby talk," a deplorable habit which unfortunately is encouraged by many parents. They even indulge in this mistaken display of affection themselves, thus teaching their child by imitation absolutely incorrect sounds.

Most of these cases yield readily to treatment when shown the proper formation of the sound. However, as said previously, care must be taken when the child is very young not to make the mechanism of speech too apparent, as stammering or stuttering may result. Connect the sound with the tongue exercise which most nearly approximates this position, such as raising the tip of the tongue for the letter L; or rolling the sides of the tongue for the letter R. In the case of foreigners the difficulty with certain consonants arises from the sound being produced in a different manner in the mother tongue, as the trilled R; or from its not being used at all, as the TH sound.

The next degree is *lalling*. These cases have difficulty because of a sluggish, inactive tongue. They are largely mental defectives. Care must be taken not to include real

cases of *tongue-tie* condition with those who have not this physical defect but yet have heavy, thick, inactive tongues. Both need much drill upon tongue exercises.

Lallation is the use of too many L sounds, a common mistake with the Orientals. It is merely a substitution of an easy, known sound for a hard, unfamiliar one. The ordinary exercises and drills will correct it.

(*a*) Tongue-Tie

Real tongue-tie cases need to have the septum of the tongue cut first in order to free the tip. Then proceed with exercises and drills. Where the tongue has not been freed, use the stretching exercises and approximate the true positions as closely as possible. If the tongue cannot be lifted, it can be trained to roll forward in order to reach the upper gum and teeth.

(*b*) Undeveloped Speech

The most difficult form of defective phonation is known as undeveloped speech. It covers the speech of children who are practically unintelligible to any one, except perhaps their mothers, and such children as have never spoken. These cases are for the most part due to a partial paralysis of the organs of speech, caused at birth or by sickness later.

Many times a supposedly paralyzed tongue, by patient prodding with a tongue-depressor, can be awakened and muscular reactions set in. One of the greatest obstacles

to be overcome is the child's own idea that for him speech or tongue exercises are impossible. Unconsciously at times, while apparently striving to perform one, his tongue may suddenly give some other motion which heretofore has seemed impossible. Constant watchfulness is necessary to nail such a point fast, and by immediate repetition to establish that movement. The same may be true in developing new sounds.

(*c*) Speech of the Deaf

The speech of children who become deaf very young has to be developed somewhat along the above lines. Usually sibilants and vowel quality give most trouble here. Much can be done by developing the sense of touch in connection with the production of the sounds. Let the pupil place his fingers upon the instructor's nose, throat, chest, and lips in order to feel the points of vibration and the quantity of air emitted, for the difficult sound. Then let him attempt the sound, striving to reproduce these vibrations and the same expulsion of breath, feeling them with his own fingers to test his success. Likewise the instructor may call upon the subconscious mind of the pupil to aid her by placing her finger-tips upon the pupil's cheeks, lips, etc., to suggest the position of the tongue within the mouth, as tapping lightly upon the lip just under the nose to suggest the motion in producing T. Unconsciously the pupil will perform a similar motion with his tongue against the upper teeth as is being suggested by the tapping of the finger.

(*d*) High Pitch

A high-pitched voice is due to the arytenoids being continually pulled backward, thus lengthening the vocal cords and producing a constant tension. In consequence, the angle of the thyroid becomes very acute.

(*e*) Nasality

Nasality must be distinguished from nasal twang. The latter is a lack of nasal resonance, due to some stoppage of the nasal passages. It may be due to polypi, a deflected septum, or a closing of the sinuses. It is the familiar speech of one with a bad head-cold. Nasality proper is the excessive use of nasal tones, due to a fallen palate or to greatly enlarged tonsils. The air-stream, and consequently all resonance, is blocked from the mouth, and the tones become exclusively nasal.

(*f*) Hoarse Voice

In a hoarse voice the conditions are about opposite to those which cause high pitch. The thyroid angle is too obtuse. Therefore the vocal cords do not approximate. Their vibrations are interfered with or given through only a part of their length, and so the cords become flabby.

(*g*) Aphonia

Here practically the same physical conditions exist as in hoarse voice, with, however, an added lack of voice support.

The problem is one of restoring the muscular co-ordination of the throat cartilages and the breath or voice support. This is frequently caused by the constant use of whispered tones in the classroom.

(*h*) Cleft Palate

Cases of cleft palate are working against tremendous odds because of their physical handicap. It seems to be generally conceded now that operations are practically useless, except where the cleft is very slight. If the cleft is a large one, it is almost certain to split open again sooner or later. Dental plates are now being constructed and used with very satisfactory results after the child's mouth has reached mature growth. However, in the meantime, with persistent effort the voice can be controlled and thrown so as to eliminate its unpleasant qualities somewhat. Even after a plate has been put in, the speech will need much guidance in order to throw the tones properly.

SUMMARY

STAMMERING is an apparent inability to produce a sound. The organs of speech are temporarily deadlocked.

STUTTERING is an uncontrolled repetition of a sound, syllable, or phrase.

LISPING is the inability to produce sibilant sounds properly.

1. Lingual protrusion is the production of sibilant sounds with the tip of the tongue between the teeth.

2. Lateral emission is the production of sibilant sounds with the breath escaping through either or both sides of the mouth instead of the direct centre. It sounds bubbly, and is usually accompanied by a twitching backward of the corresponding corner of the mouth.

Foreign Accent shows itself in three ways:

1. Rising inflection—(We will come to-morrow?).
2. Wrong accent—(calen'der, carpen'ter).
3. Improper vowel quality—(sopper for supper).

II. GENERAL DRILLS AND LESSON PROCEDURE

1. Vowel Drill

The following are the sounds used throughout this book for the greater part of the drills given:

ah as in palm
a as in pay
e as in peace
o as in pony
oo as in pool
aw as in paw

The vowel drill is to be given for the purpose of obtaining more voice support and freer jaw and lip motion as well as for correct sounds. As one naturally falls below the practice pitch when changing to conversation, all practising

must be done on a high or exaggerated plane. Then as one drops from this level when in ordinary conversation, he will be at the normal line instead of practising at normal and falling below it for conversation. When practising in a gymnasium our motions are not such as we ordinarily use when moving hands or legs, etc., but are given forcibly for stretching and strengthening the muscles. This is just what the vowel drill is designed to accomplish for the organs of speech. Therefore, emphasize the fact that it is an exercise and as such must NOT be given in conversational tones. The jaw and lip motions should be exaggerated, the mouth rounded as much as possible, and the tone deep and full. When speaking, the attention will be focussed upon the overcoming of defects, so that the consequent falling away from the practice pitch will leave them at the normal point. Remember that normal practice would result in overly subdued speech. Be sure to maintain good standing posture throughout this drill. Each sound group should be blended as if it were one word and not given in a series of staccatos.

ah, a, e, o, oo, aw.
ah a, a e, e o, o oo, oo aw.
ah a e, a e o, e o oo, o oo aw.
ah a e o, a e o oo, e o oo aw.
ah a e o oo, a e o oo aw.
ah a e o oo aw.

Where there is great rigidity of the jaws, repeat many

times in rapid succession with an exaggerated swing of the jaw:

ah-e.

Where there is inflexibility of the lips, repeat many times in rapid succession with an exaggerated pull of the lips:

e-oo.

2. Tongue Exercises

Always watch in a mirror while going through these exercises.

1. Stretching the tongue down and in.
2. Stretching the tongue up and in.

3. Swinging tongue around the lips from left to right.
4. Swinging tongue around the lips from right to left.

5. Lifting up tip of tongue and relaxing.
6. Lifting up back of tongue and relaxing.

7. Rolling tip of tongue back and pointing outward.
8. Rolling tip of tongue under and pointing outward.
9. Rolling sides of tongue and pointing outward.

10. Breathing in and out through rolled tongue.

11. Yawning exercise, expanding and relaxing soft palate.

Description of Tongue Exercises

Ex. 1. This exercise consists in stretching the tongue out and downward toward the chin. The central muscles of the tongue should be relaxed and not forced upward. Then pull the tongue back within the mouth.

Cues: Down-in, down-in, etc.

Ex. 2. This exercise is the reverse of Exercise 1. The tip of the tongue is stretched upward toward the nose while at the same time pressed flat against the upper lip. The drawing inward of the breath will tend to flatten the tongue to the desired position.

Cues: Up-in, etc.

Ex. 3. This is a combination of Exercises 1 and 2. The tongue is protruded as far as possible while making it pass around the mouth from left to right, touching against the lips all the while.

Cues: Out, around-around, etc., in.

Ex. 4. Reverse the direction of the motion for Exercise 3 in order to produce this exercise.

Cues: Same as for Exercise 3.

Ex. 5. Open the mouth as wide as is possible and still be able to touch the tip of the tongue against the back of the upper teeth. Continue to hold the mouth thus rigidly open while the tongue is lifted and then dropped to a relaxed position. The motion is much the same as if saying

l-ah, l-ah. If necessary, hold the chin with one hand and whisper these sounds until the idea of the tongue motion as independent of the jaw motion is obtained.

Cues: Open, up-down, up-down, etc., close.

Ex. 6. This exercise is the reverse of 5. While the mouth is held open, the back of the tongue is humped up against the roof of the mouth. It is an exaggeration of the movement which is used in sounding K.

Cues: Open, up-relax, up-relax, etc., close.

Ex. 7. Push the tip of the tongue against the upper teeth until it rolls forward and outward between the teeth. Close the teeth gently upon it in this position. Then release the tongue and point it straight outward.

Cues: Roll backward-out, back-out, etc., in.

Ex. 8. This is the reverse of Exercise 7, the tip of the tongue being pushed forward against the lower teeth.

Cues: Curl under-out, under-out, etc., in.

Ex. 9. Protrude the tongue straight out with the sides rolled up. Much difficulty with this exercise occurs from pushing upward upon the central muscles of the tongue. If the muscles in the back of the tongue are depressed as in yawning and the breath is forcibly drawn in, the proper position can be more readily obtained.

Cues: Out-in, out-in, etc.

Ex. 10. The position assumed here is that of the forward one for Exercise 9. This position is held while the

breath is drawn in and out through the rolled tongue in much the same manner as when panting.

Cues: Out, pant (6 or 8 times), in. Repeat.

Ex. 11. The purpose of this exercise is to enlarge the opening of the throat and to strengthen the muscles of the uvula and pillars of fauces. The mouth is opened to its fullest extent, the tongue depressed at the back, and the throat muscles strongly expanded. This raises the uvula or soft palate.

Cues: Open, stretch-relax, stretch-relax, etc., close.

Much of the value of these exercises will be lost if they are not done energetically and responsively. Watch the tongue in a mirror and strive to keep it from quivering while performing the exercises. Be sure the correct position or motion is taken each time. Use tongue-depressors if necessary in order to acquire that position. Exercises 8 and 9 will be found very beneficial to lispers, especially of the lateral-emission group. Exercise 8 helps to counteract the crosswise fold many have in such cases. Exercise 9 gives the lengthwise fold necessary for the direct flow of the air-stream in pronouncing sibilant sounds. Exercise 11 is very essential in helping cases of hoarse voice, aphonia, and the peculiar voice of the deaf.

3. Some General Rules for Good Speech

1. Stand up straight, head erect.
2. Look at the person to whom you are speaking, or at yourself in a mirror.

3. Speak with a rounded, well-opened mouth.

4. Remember that SPEECH IS MOTION, therefore use your jaws.

5. Speak in a full, low-pitched tone.

6. Speak slowly.

7. Know what you intend to say BEFORE you begin.

8. Practise DAILY before a mirror.

9. Practise ALOUD within the hearing of others.

10. Remember that you are not overcoming a physical defect but working to establish a NEW HABIT. Therefore, you will find that CONSTANT REPETITION must be your watchword.

4. Lesson Procedure for Stammerers and Stutterers

(*a*) Normal Lesson Outline

I. Setting-up drill. Use the regular two-minute drill as given in class. Take RESPONSIVELY, not rhythmically.

II. Vowel drill. Give in a full, deep tone, with rounded, well-opened mouth.

III. Tongue exercises.

IV. Review previously studied work giving rules for formation and drills.

V. Review previously studied sentences.

VI. Study the new sound. Combine it with the vowels. Use it in sentences.

VII. Application. Use as many of the following suggestions as possible or desired, according to conditions.

1. Simple question and answer given conversationally with the teacher, or between pupils themselves.
2. Reading. Choose simple selections, so that any difficulties occurring will be caused by speech inhibitions and not due to hard words.
3. Poetry memory work. Do not depend too much upon this alone, as the rhythm of the poem, the same as that of music, will tend to make speech less difficult.
4. Relating fables.
5. Giving descriptions of objects, persons, games, etc.

umbrella	mother	handball
Scout's knife	father	baseball
scooter	sister	relay race
ruler	brother	marbles
watch	friend	spinning-tops
Our Flag	teacher	hide the thimble
dime	principal	leap-frog
fountain pen	Abraham Lincoln	relay pass-ball
brief-case	description of well-known animals	
banjo		

6. Giving the directions for reaching specified places.

Prospect Park	Central Park
Brooklyn Bridge	Coney Island
Grand Central Depot	Pennsylvania Station
The Battery	a certain museum
Ebbet's Field	Woolworth Building

Fifth Avenue	Broadway
nearest post-office	nearest fire-box
nearest drug-store	the shopping district

7. Tell how to construct things.

book-rack	apron
clothes-tree	paper drinking-cup
kite	cake
scooter or pushmobile	covering a book with paper
paper airplane	blowing bubbles
bean-shooter	cook potatoes
window-box	ball from elastic bands

8. Tell what you saw at certain places.

at the farm	at Ebbet's Field
at the beach	at our last assembly exercise
at the zoo	in the florist's window
in the park	at Coney Island
at the museum	at the movies
at the circus	from your roof
at the fire	at the parade

9. Make up stories about pictures.

10. Play a guessing game by asking questions which can be answered by "Yes, it is—(giving some attribute)" or "No, it is not—(giving some attribute)" about an object in the sight of all, but known to one only. When enough attributes have thus been discovered, the object itself may be guessed, the winner taking the place of the

one who answers the questions. This game furnishes especially good drill for those having trouble with the words "yes" and "no."

(*b*) Introductory Lesson for Stammerers and Stutterers Before Beginning the Study of Individual Sounds

Let us remember from the beginning that our stammering or stuttering is very seldom caused by any physical defect. You boys and girls are not tongue-tied, as many of you think. (If there is an exception in your group, mark it.) Tongue-tied means just what it says, that the tip of the tongue is tied down. In such a case it is difficult to pronounce words with L, because the tongue cannot be lifted. Let us just remember that we have very bad habits in speaking and that we want to learn new, good habits. Now, when we want to acquire a new habit, we have to repeat the necessary act a great many times over. So if we are in earnest in our desire to speak well, we will practise every single day for some time to come.

Every one of us CAN speak, but sometimes we may "get stuck." Therefore we will learn just how to say the words or sounds upon which we frequently "get stuck." To do this we must understand thoroughly how all the sounds are made; *i. e.*, the consonant sounds.

Watch me as I am speaking now and tell me what parts of the mouth seem to help form the sound for speech. (Answer—teeth, tongue, lips.) Aside from the movement of certain parts of the mouth, there is another kind of motion

necessary for speech. You probably all know that we hear over the radio because of v brations of the air. In much the same way we must produce vibrations in order to have others hear our speech. By using your fingers as we say a few words, you will be able to feel just where these vibrations are produced. Where is the vibration as we say mum, mama, murmur, nine? (Answer—in the nose.) Where is the vibration as we say thistle, fife, pepper? (Answer—at the lips.) Where is the vibration as we say bubble, did, gagged? (Answer—in the throat.)

The proof of a nasal sound will be our not being able to produce it while holding the nostrils closed. The proof of a sound's being breath or unvoiced will be our being able to feel a decided puff of air from the lips. The proof of a sound's being voiced will be our being able to feel decided vibrations at the throat.

Thus in summing up we find that our speech is produced by vibrations in the nose, at the lips, or in the throat; and these vibrations are changed or modified by the positions of the teeth, tongue, and lips.

Besides a knowledge of how sounds are produced, we must also have a good strong voice with which to say them. Therefore we practise our vowel drill daily. We give these vowels not as in conversation but as an exercise. This means that we stretch every muscle possible while saying them, that we open the mouth wide and round, and speak in a full, deep tone. (The class is then given the vowel drill.)

Now aside from knowing how to make the sound and having the proper voice, we need one thing more; that is, a good, active, responsive, or I might say a wide-awake, tongue. If the tongue is slow and sleepy, the brain goes way ahead of it. Bright boys and girls should never have these sleepy, stupid tongues which cannot keep up with their thoughts. To train our tongues so that they will be as quick as our thoughts, we must practise tongue exercises.

The class can then begin the tongue exercises. Emphasize the need for being able to do every one, as we find that there are letters depending upon each one of these motions for their formation: TH depends upon Ex. No. 1; T, D, L depend upon Ex. No. 5; K, G depend upon Ex. No. 6; S, Z in many lateral-emission cases depend upon Ex. No. 8 and No. 9; R, SH depend upon Ex. No. 9; etc. It is well to place upon a chart the outline for consonant formation given on pages 29 and 30. This later becomes the guide to all the rules for consonant formation.

(*c*) Lesson for Introducing a Sound. M

I. Setting-up drill, given responsively.

II. Tongue exercises.

III. Vowel drill.

IV. At this point in the succeeding lessons review the sounds previously studied.

V. Introduce the new sound.

The teacher gives several words beginning with the sound of M, as Man, My, Mother, Make, More, Move,

Mary, Money, etc. Question—What sound did you hear at the beginning of each word? "M" is the sound for the letter M. Watch me sound it and see what your eye tells you about making this sound. (Answer—"The lips are closed.")

Question—Do I have to push hard in order to make this sound? How then do the lips close? (Answer—"Gently.")

Be sure at this point that each pupil produces the sound without compressing the lips tightly, as this pressure is what causes them to stammer on the sound of M.

Question—What can your fingers tell you about where M is made? While sounding M, test out with the fingers the three possible places as developed in the introductory lesson, the test for a nasal sound being to hold the nostrils closed without interference with the sound. Then lay the finger gently along the bridge of the nose while sounding M until each can feel the vibrations there.

Now we know just how to produce the sound. Tell me the two parts for our rule—first, what movement we make, and, second, where the vibration is made.

RULE.—M is made by closing the lips gently, and is sounded in the nose.

Question—What must we be very careful NOT to do? (Answer—"Do not press the lips together tightly.")

Now turn to the list of vowels upon the blackboard. Let us combine this M with the vowels, making each sound stand alone:

m AH, m A, m E, m O, m OO, m AW.

Repeat several times in concert, gently sounding a short M and accenting the vowel. Then let each pupil give this drill alone. Then give the drill in concert without the break.

After this drill has been conquered, each child gives two or three words with this sound, making the M stand alone at the beginning just as in the drill. Then open books. Call attention of the older children to the pictures—the gently closed mouth and the teeth not even clinched. Read the initial M list individually with the break. The teacher then reads a sentence the practice way. Pupils individually attempt the same, breaking every word that begins with an M.

In the second lesson the vowels may be given with and without the break. Introduce final M with the vowels. Do not attempt to break this time, but put the accent on the M, this way sliding over the fear of the vowels. This of course is especially hard for amnesia cases. Accenting the M brings the lips together and so destroys the rigidly open-mouth position.

Apply in any of the ways suggested for conversation, watching especially for the correct production of the sound just studied.

5. Consonant Study

We may group all consonant sounds into families according to the way they are produced, as follows:

Consonant sounds are modified—

1. By the position of—
   (*a*) teeth

(*b*) tongue
(*c*) lips

2. By a vibration—
   (*a*) in the nose (nasal)
   (*b*) on the lips (breath or unvoiced)
   (*c*) at the throat (voiced)

For consonants of each group or family the *position* of the lips, teeth, and tongue are the SAME; but the *vibrations* of sound are from DIFFERENT locations. For instance, in group I: M, P, B have the SAME position of the lips—

BUT m is a nasal vibration
p is breath or unvoiced
b is voiced

Compare this with the Jones family. All have the name of Jones in common, but one child is John, another is Mary, and a third may be Will. This grouping of the sounds makes the learning of their rules much easier to hold in mind.

(*a*) Rules for Consonant Formation. Lower Grades (1, 2, 3 Years)

M —is sounded in the nose.
P —is sounded by clicking the lips together.
B —is sounded as if blowing a bubble in the throat.

W —is sounded like "oo."
WH —is sounded by puffing through the rounded lips.

F —is sounded by scratching on the lower lip and blowing.

V —is sounded by scratching on the lower lip and buzzing.

TH —(unvoiced) is sounded by blowing over the tip of the tongue.

TH —(voiced) is sounded by buzzing over the tip of the tongue.

T —is sounded by tapping up behind the teeth and blowing.

D —is sounded by tapping up behind the teeth and buzzing.

S —is sounded by hissing through the closed teeth.

Z —is sounded by buzzing through the closed teeth.

SH —is sounded by a hushing noise with the lips pushed forward.

CH —is sounded by tapping as for T and blowing as for SH.

J —is sounded by tapping as for D and buzzing as for ZH.

L —is sounded by lifting the tip of the tongue.

R —is sounded by rolling the tip of the tongue backward.

N —is sounded in the nose while the front of the tongue is raised.

K(C)—is sounded as if coughing, the tongue hitting the back of the mouth.

G —is sounded as if gurgling, the tongue hitting the back of the mouth

Y —is sounded like "e."

H —is sounded by breathing out gently.

NG —is sounded by a ringing tone in the nose.

See pages 171 and 172 for suggestive sounds to be used with kindergarten and first-year classes, or for very young children not in school.

(*b*) Rules for Consonant Formation. Upper Grades

Group I. M, P, B are sounded by closing the lips gently.
M—nasal. P—breath. B—voiced.

Group II. W, WH are sounded by rounding the lips.
W—voiced (like "oo"). WH—breath.

Group III. F, V are sounded by scratching the teeth on the lower lip.
F—breath. V—voiced.

Group IV. TH is sounded by scratching the tip of the tongue between the teeth.
TH—unvoiced or breath. TH—voiced.

Group V. T, D are sounded by tapping with the tip of the tongue behind the upper teeth.

T—breath. D—voiced.

Group VI. S, Z are sounded by hissing through the closed teeth.

S—breath. Z—voiced.

Group VII. SH, (ZH) are sounded by protruding the lips and raising the tongue.

SH—breath. (ZH)—voiced.

Group VIII. CH, J are sounded by combining the S and T groups.

CH—breath. J—voiced.

Group IX. L is sounded by placing the tip of the tongue behind the upper teeth.

L—voiced.

Group X. R is sounded by raising the tongue up and slightly backward, the tip being pointed upward.

R—voiced.

Group XI. N is sounded by raising the tip of the tongue to the hard palate.

N—nasal.

Group XII. K(C), G are sounded by tapping the back of the tongue against the soft palate.

K(C)—breath. G—voiced.

Group XIII. H is sounded by opening the mouth and GENTLY expelling the breath.

H—breath.

Group XIV. Y is sounded by approximating the position for the vowel "e."

Y—voiced.

Group XV. NG is sounded by raising the back of the tongue toward the soft palate.

NG—nasal.

6. Lesson Procedure for Lingual Protrusion

I. Start the class with the two-minute setting-up drill

II. Give the vowel drill with class still standing. (See page 17 for vowel drill.)

III. Give tongue exercises with class seated, each pupil watching every motion of the tongue in a mirror.

IV. At this point in all lessons following the first lesson review all drills previously studied. The drills should be upon charts or the blackboard.

V. Present the new sound. The teacher repeats it several times so that the pupil's eye may be trained to observe the correct position. Then the pupils watch in the mirror and repeat the sound in a whisper several times in succession. Still watching in a mirror, they next say this sound aloud several times. The sound is then connected with the vowel drill. Whisper each step three times, as thah, thah, thah; tha, tha, tha; thee, thee, thee, etc. Watching in the mirror, then say it the same way aloud. The next step is whispering the drill saying each sound once, and then saying the drill aloud. After this, hear individuals give the complete drill.

VI. The sentences are then studied in the same manner. First the teacher reads a sentence while the class watches to see the correct "in-and-out" motion of the tongue. The pupils then whisper the sentence, watching in a mirror. When this can be done properly, they read the sentence aloud.

VII. After a few lessons have been learned, use various methods of application such as are listed for stammerers, in order to test the strength of their new habit.

PART I

CORRECTING STAMMERING AND STUTTERING

1. General Directions for Stammerers and Stutterers

A. Daily practice at home as well as in a class is an absolute essential.

B. Follow the General Form for lessons and watch your own speech carefully in a mirror as much as possible. Reciting in front of a very large mirror is helpful, especially for eliminating tics, etc.

C. Have the rule and caution for every consonant at the tip of your tongue.

D. Employ the so-called Practice Way of speaking during the greater part of the study hour. This consists of separating the first consonant absolutely from the rest of the word, as m-an for man. Read aloud at least one paragraph in this way and follow it with another paragraph of regular reading if possible. Do not break words beginning with a vowel.

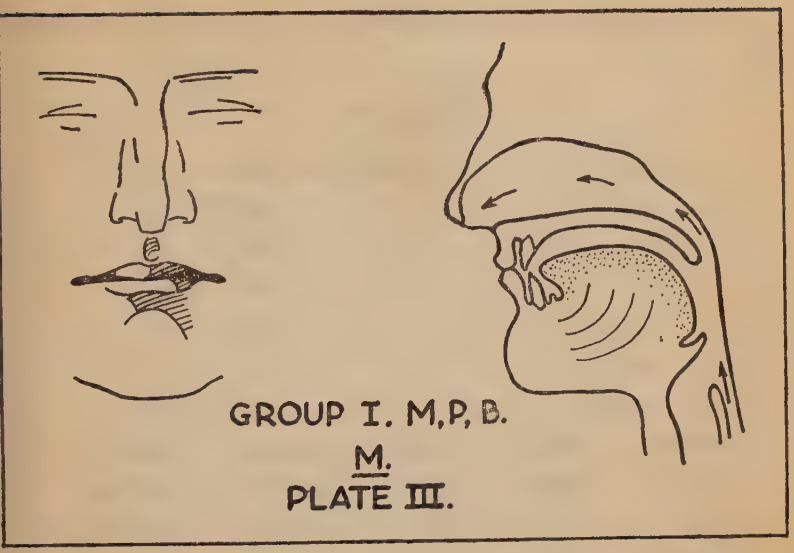
E. Use the following method for sentence study:

1. Say each word the Practice Way with the break until every one can be given in order smoothly.
2. Say only the first word the Practice Way, and then complete the sentence normally. This gives the impetus which will carry past the fear of beginning things. Repeat until it can be given smoothly.
3. Read the whole sentence in the normal way.

F. Eliminate every sign of a tic, such as winking, twitching, nodding, saying "er," etc. There must be no artificial or unnecessary motions or sounds whatsoever

accompanying speech or reading. Where the stammerer seems excessively nervous or "jumpy," he should practise standing absolutely still while some one times him with a watch for the number of seconds he can hold this position. Fix the gaze upon some distant object, preferably out of a window. Strive to increase the number of seconds each day. Relax between each effort to avoid undue strain or fatigue.

G. Speak aloud during the whole home-study period as silent practice is almost useless for gaining power in speech.



2. Consonant Study

Group I. M, P, B

M

RULE.—M is sounded by closing the lips gently, and is a nasal vibration.

CAUTION.—Do not press the lips together tightly.

COMMENT.—M is one of the first sounds a baby makes and should be given as a light humming sound in the nose, just as a baby does it, having little strength for pressing the lips tightly together. Stutterers should take care to clip the sound short, for they tend to prolong or stretch it. Stammerers should especially strive to avoid all pressure on the lips, as they tend toward rigidity. Making the M lightly

and accenting the vowel following it will help to overcome this.

Initial M

PRACTICE WAY	CONVERSATIONAL WAY
m AH	mAH
m A	mA
m E	mE
m O	mO
m OO	mOO
m AW	mAW

mama	mark	match	manner	mine
may	main	men	mesh	music
meat	mean	miss	myth	mouth
mould	most	moss	moth	mirth
moon	move	muff	money	moist
malt	maul			

1. Moo, moo, moo. Maa, maa, maa. Mama, mama, mama.
2. Mama made my mink muff.
3. May I eat more meat?
4. My mittens are missing.
5. Mollie made a map of Mexico.
6. Mary met my mother in Macy's.
7. Mr. Miller made mincemeat on Monday.
8. Many men make much money in mines.
9. Money may make much misery.
10. Many men of masterful minds met at Milan.

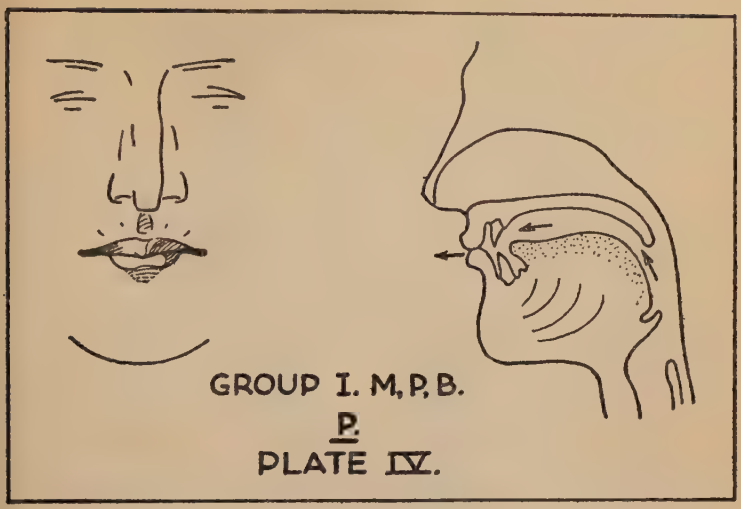
11. Merry men made much music.
12. Men make money at the mint.
13. Merchants met the miller in the middle of the market.
14. Maxwell's miserable mule moves mournfully.
15. Mary Miles Minter made a million in the movies.
16. Much moisture makes more moss.
17. Musicians must memorize many melodies.
18. Mrs. McMullen's maid Mollie misplaced Monday morning's mail.
19. Mosquitoes multiply marvellously in miry marshes.
20. Many may move in the month of May.
21. May's muff is mink, mine is mole.
22. Miss Masters missed Mildred's missive.

Initial Vowel

LONG	SHORT	WORDS	
aM	aM	aim	ample
eM	eM	emerge	empty
iM	iM	I'm	image
oM	oM	omen	omnibus
uM	uM	alms	umbrella
		amuse	

1. Emma is ambitious.
2. I'm making an omelet.
3. Many omit alms.
4. A man mended my umbrella.

5. America's mighty men marched manfully.
6. The image of the minstrel amused Emily.
7. Aim to have ample for emergencies.
8. Modern methods made much improvement in our management.
9. Empty the musty melons in the mud.
10. Masked men emerged from ambush and mounted the omnibus.
11. I am amused at the mule's amiable ambling.
12. Emma memorized most of "America."
13. I am improving in my mathematics.
14. The Mexican aimed at the American emblem.
15. Measure the amount.
16. American elms are majestic.
17. The umpire missed the main match.
18. May managed ample alms from her money.
19. I'm memorizing the music.
20. I missed the omnibus for Morristown.
21. The umbrella amused the monkey.
22. More improvement is impossible.
23. That man's manner is ominous.



Group I. M, P, B

P

Rule.—P is sounded by closing the lips gently, and is a breath or unvoiced vibration.

Caution.—Do not press the lips tightly together.

Comment.—The chief difficulty encountered in sounding P is the pressure upon the lips. Practise clicking the lips together, imitating the sound of a launch (poop, poop, poop), and hold the fingers before the lips to *feel* the puffs of air. In sounding P with a consonant following, slide to the second consonant as plA.

Initial P

PRACTICE WAY	CONVERSATIONAL WAY
p AH	pAH
p A	pA
p E	pE
p O	pO
p OO	pOO
p AW	pAW

palm	papa	pan	past
pail	page	peck	pencil
peach	people	pill	pin
post	poke	pot	pond
pool	poodle	puff	pump
paw	pauper		

Double Consonant Drills and Words for Practice

pr AH	pr A	pr E	pr O	pr OO	pr AW
pl AH	pl A	pl E	pl O	pl OO	pl AW

practice	price	place	plan
praise	print	please	plenty
preach	promise	plot	plough
present	promote	plural	plus
pretty	proof	ply	plinth

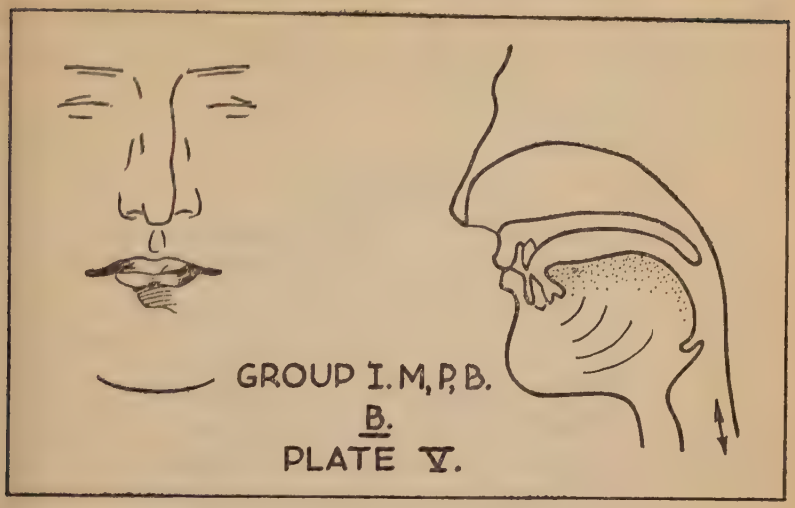
1. Peep, peep, peep. Puss, puss, puss. Papa, papa papa.
2. Please pass pens, papers, and pencils.
3. Put the platter on the pile of plates.

4. Peter paid a penny for a paper.
5. Papa and Paul painted our porch.
6. Put a pen and pencil on my paper.
7. I picked purple pansies and petunias.
8. Please pass me a peppermint pattie.
9. Put Monday's papers in a pile.
10. Peel the potatoes and put them in the pot.
11. Polly put a piece of peach pie on my plate.
12. Peaches and pears are plentiful in the market.
13. Parcel-post papa's packages.
14. The pilot promised proper protection.
15. Percy plays the piano poorly.
16. Pussy's paws are padded.
17. Pearson's paper put the public into a passion.
18. Peggy proudly presented the picture to the principal.
19. Mr. Peck is a pert, prim person of the Puritan party.
20. Prue made the prize pumpkin pie.
21. Papa promised Peggy a Pekinese puppy.

Initial Vowel

LONG	SHORT	WORDS	
aP	aP	ape	apple
eP	eP	epistle	epoch
iP	iP	open	operate
oP	oP	appear	upon
uP	uP		

1. Open the pot and peek in.
2. Up in the professor's apartment are many pretty pictures.
3. The ape put the apple in the open pot.
4. Many apartments appear to be empty in April.
5. Open up an aperture with your pick.
6. The epistle pertained to epoch-making episodes.
7. The operator appeared and opened the upper apartment.
8. Eppie's appetite appears to be improving.
9. Peggy put the apples in her apron.
10. The principal appointed Peter as monitor.
11. I applied for the position in April.
12. Peter played opposite the park.
13. Open the package immediately.
14. Peggy plays operatic pieces.
15. The uproar appeared to proceed from those parts.
16. I opened the professor's epistle by mistake.
17. Mabel practised upon my piano.
18. That epoch opens portentously.
19. The Prince appeared upon the upper porch.
20. Apples and peaches make pleasing pies.



Group I. M, P, B

B

Rule.—B is sounded by closing the lips gently and is a voiced vibration.

Caution.—Do not press the lips too tightly.

Comment.—The trouble with B arises usually from trying to make too much sound for this letter. B is M just turned upside down; that is, as we make a murmuring sound for M which finds its way out through the nose, we make a somewhat similar murmur for B down in our throat, *but* we allow it to come out through the lips. It is this emission of the *already-formed* sound through the lips which gives rise to that idea that B is formed by lip-pressure. It is like

blowing a bubble in the throat. Imitate water bubbling out of a bottle and feel the throat. If you do not say "mu" for M, you must not say "bu" for B.

Initial B

PRACTICE WAY	CONVERSATIONAL WAY
b AH	bAH
b A	bA
b E	bE
b O	bO
b OO	bOO
b AW	bAW

bark	barn	back	bath	bite
baby	baker	better	beg	bugle
beast	beef	bill	big	bound
bone	bold	box	bottle	boil
boost	boon	butter	bundle	book
ball	bought			

Double Consonant Drills and Words for Practice

bl AH	bl A	bl E	bl O	bl OO	bl AW
br AH	br A	br E	br O	br OO	br AW

black	blame	branch	brave
bleed	bless	bread	breed
blind	blister	bring	bright
bloom	blow	broad	brook

blue	blush	broom	brother
block	blouse	brown	broken

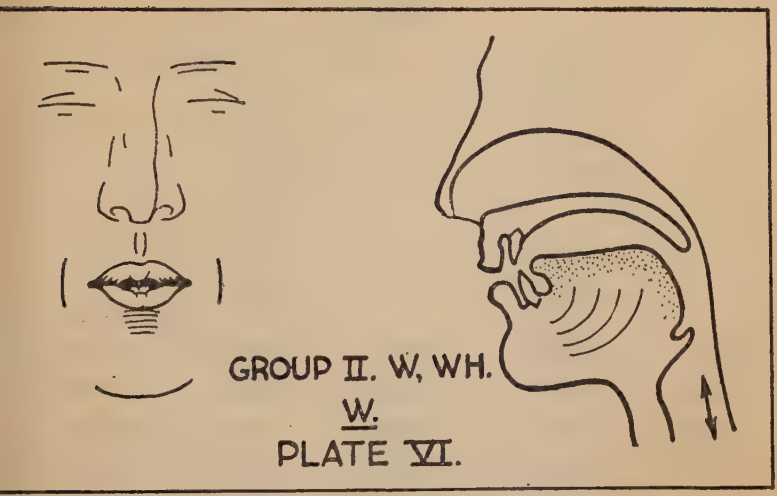
1. By-by, by-by. Baa, baa, baa. Bubble, bubble, ubble.
2. By oh, by oh, baby, by oh.
3. Baa, baa, black sheep.
4. Boy Blue blows the bugle.
5. Bubble, bubble boiled the pot.
6. Big boys play baseball.
7. Bess broke our big berry-bowl.
8. Ben blew a big bubble, but it burst.
9. Bring back your books.
10. Bella bought a bunch of bananas.
11. Buy baby a bun for breakfast.
12. Bury the bones of the big beast.
13. Buy brown bread and butter at Butler's.
14. Peter bought a box of beautiful marbles.
15. Baby bear's bowl is broken.
16. I broke the bottle of bluing.
17. Put the baked beans on the blue platter.
18. Bill brought me a book about Black Beauty.
19. Bertha bought baby a blue ball.
20. Bees build beautiful abodes.
21. Beautiful babbling brooks bubble between blossom-ig banks.
22. A bleak breeze blighted the blossoms.
23. The brutal man beat and badly bruised the boy.
24. Build a brick bridge upon the banks of the brook.

25. The brave boy put a blanket about his burning brother.
26. Bella bought a box of blueberries.
27. The Brady boys bound and branded the bull.
28. Babbling Bess blamed Bert.
29. Barbara burned the brown bread badly.

Initial Vowels

LONG	SHORT	WORDS	
aB	aB	able	absent
eB	eB	obey	ebony
iB	iB	about	obstinate
oB	oB		
uB	uB		

1. Abe is able to obtain absolute obedience.
2. Obey the man above.
3. The book is about an ebony box.
4. The obstinate boy is absent.
5. The obliging boy obeyed absolutely.
6. I object to your being absent.
7. The policeman brought up the abandoned baby.
8. Brother Bobbie plays about in the bushes.
9. Abbie baked an apple pie.
10. Abraham obtained a big ebony box.
11. Bea was absent in April.
12. The obstinate boy made me mad.
13. I'm about to move up here in April.



Group II. W, WH

W

Rule.—W is sounded by rounding the lips and is a voiced vibration.

Caution.—Do not try to blow out the cheeks.

Comment.—In sounding W, the speech conflict arises from trying to blow while at the same time starting strong voice vibrations. As two opposite things cannot successfully be done at once, direct the pupil's attention toward making W just like the vowel "oo." This immediately places W correctly and relieves all tension of the speech organs.

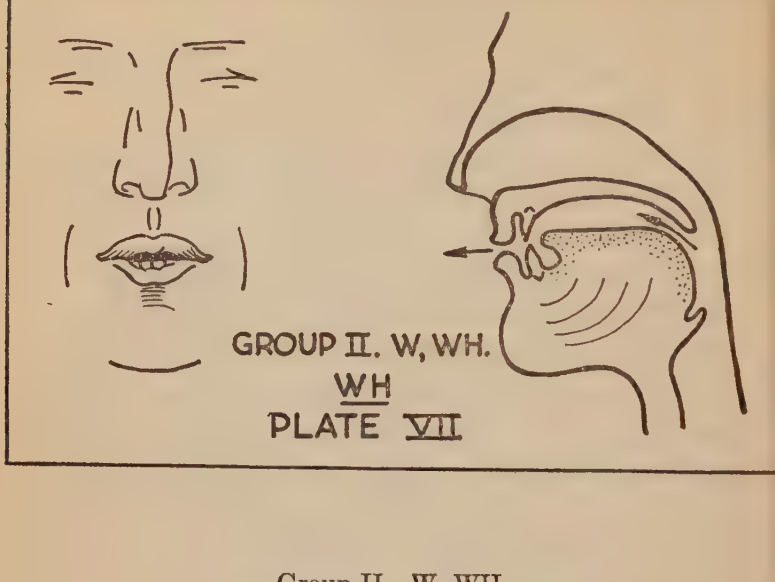
Initial W

PRACTICE WAY	CONVERSATIONAL WAY
w AH	wAH
w A	wA
w E	wE
w O	wO
w OO	wOO
w AW	wAW

want	wash	wax	wagon	wire
waist	wake	went	well	wound
week	weal	will	with	wood
woven	woe	was	wobble	world
woo	wounded	wonder	won	
walk	water			

1. Wee, wee, wee. Woe, woe, woe. Wake up! wake up! wake up!
2. Watch and wait.
3. I will wash my waist.
4. One woman was weaving.
5. Once we went walking in the wood with Will.
6. A west wind was blowing.
7. Women were at work washing in the wide brook.
8. We were walking past the windmill.
9. Wax will melt in warm weather.
10. Weave well both warp and woof.
11. We want a big pail of well-water.
12. Will William win the Waterbury watch?

13. We were weaving mats.
14. The wolf was wounded.
15. We will win by working with a will.
16. We wandered about the wild moor.
17. Winifred was amused by Mrs. Wiggin's waxworks.
18. Wild winter winds were waving the willows.
19. The water was warm on Wednesday.
20. Wind the wire about the wooden wand.
21. Weeping and wailing will bring more woe.
22. The world marvelled at his wonderful work.
23. Wesley won the award for the best week's work.
24. Walter went West with Waverly in the winter.
25. Will Winifred's wedding be worth watching?
26. We will want the wire Wednesday.
27. Wee Willie Winkie is wide awake.
28. The wagon wobbled wildly.
29. The wind was blowing the wash away.
30. Wallace wanted to wade in the warm water.
31. Wolves were watching the wigwam.
32. Wesley was wounded in the World War.
33. The wire will wind about this wood pole.
34. The wounded man begged for water.
35. Washington will be back in about a week.



Group II. W, WH

WH

RULE.—WH is sounded by rounding the lips and is s breath or unvoiced vibration.

CAUTION.—Do not try to make the sound in the throat

COMMENT.—The WH is confused with the W and prac tically the same speech conflict occurs. Practise WH as s blowing exercise and compare it with P, the same excep for the lip position. Do not let the stammerer or stuttere be content to form the lips into the shape for W and the blow through them the sound for the H. Remember ther must be a movement of the lips.

Initial WH

PRACTICE WAY	CONVERSATIONAL WAY
wh AH	whAH
wh A	whA
wh E	whE
wh O	whO
wh OO	whOO
wh AW	whAW

whale	where	whack	whang	while
wheat	wheel	when	whether	white
whoa	which	whistle	whip	why
whoop	whither	whopper	what	whirl
wharf	whit			

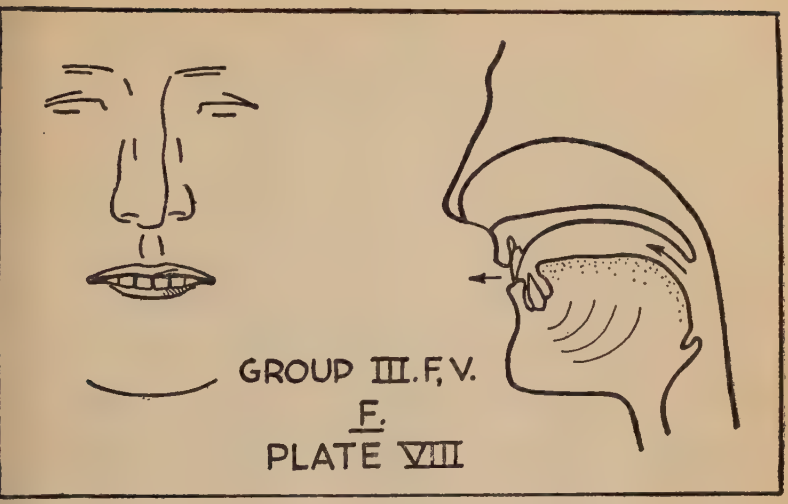
1. Whir, whir, whir.
2. Whoa, pony, whoa!
3. Whither and whither away?
4. Why was the boy whipped?
5. Where will you put the white wine?
6. When I was whispering, you were whistling.
7. Why were the white wheels whirling?
8. What were you whispering about?
9. Which is worse, whining or whimpering?
10. The whalers put the whale on the wharf.
11. What makes that whizzing murmur?
12. Where will you plant the wheat?
13. The water whirled the mill-wheel.

14. What a pretty, whimsical melody you were whistling.
15. Pile the wheat on the wharf with the wheelbarrow.
16. What makes you wheeze?
17. While the wheel whirled, the miller whistled merrily.
18. Wheeler's whelp whined when he was whipped.
19. A whaler with white whiskers was on the wharf.
20. When and where will the wheat be piled?
21. What are the boys whooping about?
22. Which one will wheel the wheelbarrow?
23. The boys whooped and whistled and whirled about.
24. The west wind whistled and whined and went whirring away.

A Comparative List for WH and W

Read from right to left and also from left to right.

whey —way	wheel —weal
which—witch	whir —were
when —wen	white —wight
what —watt	whale —wail
whine—wine	whet —wet
why —y	whither —wither
whoa —woe	whether—weather
where—wear	
while—wile	
whit—wit	



Group III. F, V

F

Rule.—F is sounded by scratching the teeth on the lower lip, and is a breath or unvoiced vibration.

Caution.—Do not bite down into the lip.

Comment.—Difficulties in sounding F are caused by *biting* upon the lip. The act of biting gives the rigidity which produces the stammering. Recall that SPEECH IS MOTION and scratch upon the lip gently. Scratching once across the lip very obviously does away with the prolonging of the sound.

Initial F

PRACTICE WAY	CONVERSATIONAL WAY
f AH	fAH
f A	fA
f E	fE
f O	fO
f OO	fOO
f AW	fAW

farm	father	fat	fast	fine
fame	favor	fell	ferry	fuel
feel	fear	finish	fifty	foot
four	fold	fox	fog	first
fool	food	fun	fuzzy	foil
fall	fought			found

Double Consonant Drills and Words for Practice

fl AH	fl A	fl E	fl O	fl OO	fl AW
fr AH	fr A	fr E	fr O	fr OO	fr AW

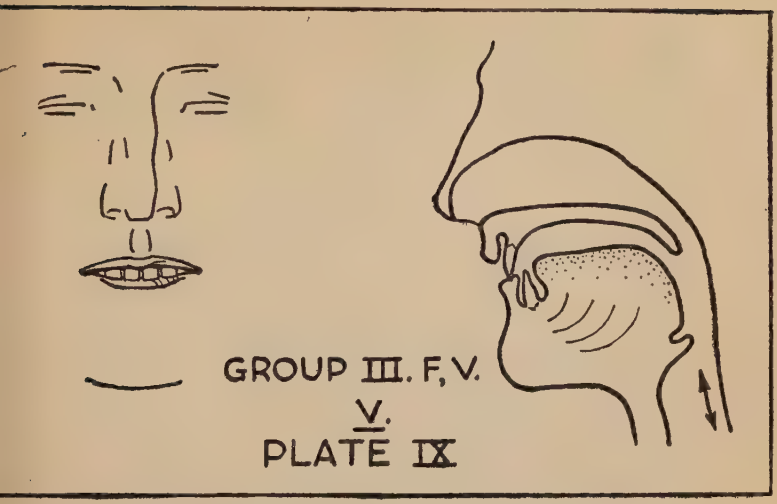
flag	flame	frame	Frank
fleet	flesh	fraud	free
fling	flock	friend	Friday
flood	floor	frigid	front
flour	flute	front	from
fly	fluid	frozen	fruit

1. "Fe, fi, fo, fum."
2. Fight fire with fire.
3. Fine feathers make fine birds.
4. Four fellows filled bags full of flour.
5. Fanny bought fresh fruit from Fred.
6. Flora's flock flapped their wings and flew away.
7. Fine fish furnished us with much food.
8. Fireflies flitted about the field.
9. Our forefathers fought fearlessly for freedom.
10. Fading flowers breathe forth fresh fragrance.
11. Frieda bought five fish for Friday.
12. Fanny fell among the ferns.
13. Butterflies fluttered from flower to flower for food.
14. Fierce flames filled the fiery furnace.
15. The fox found many fine, fat fowl in the farm-yard.
16. Ferry-boats failed because of foggy weather.
17. Flag of the free, floating proudly o'er the brave.
18. Fun and frivolity follow foolish fancies.
19. Find the first fellow who feels fit for the fray.
20. Ferdinand fought fiercely with the funny, fidgety fiddler.
21. Fred's Ford is in front of the florist's.
22. My friend won a fortune in February.
23. The foe fell flat before the flag.
24. My father's friend bought a fox-farm.
25. Four fellows went fishing for flounders Friday.

Initial Vowel

LONG	SHORT	WORDS	
aF	aF	euphony	after
eF	eF	afraid	effort
iF	iF	affair	if
oF	oF		often
uF	uF		

1. If you are afraid, you may follow after.
2. Often and often I fell in my flight.
3. I feel afraid of frost-bitten feet.
4. If you make an effort, you will be first.
5. Ephraim went off to Africa after Effie's fortune.
6. After much effort, we found a euphonious piece for Ophelia.
7. Phyllis was afraid of the fox.
8. If the weather is fair, it will be a fine affair.
9. After Friday, I will follow father.
10. Frank offered to find my place.
11. I'm afraid few will find fame and fortune in African farms.
12. Friend and foe fled from the field after the first fray.
13. Often it becomes foggy before five.
14. If we make the five-fifteen we will be among the first.
15. Often I felt I would not be able to afford more.
16. After much effort we will win.
17. The fox fled off to the woods.



Group III. F, V

V

RULE.—V is sounded by scratching the teeth on the lower lip, and is a voiced vibration.

CAUTION.—Do not bite down into the lip.

COMMENT.—The same trouble will arise in sounding V that there is with F, therefore read again the directions for that sound.

Initial V

PRACTICE WAY	CONVERSATIONAL WAY
v AH	vAH
v A	vA
v E	vE
v O	vO
v OO	vOO
v AW	vAW

varnish	varsity	vat	valley	vow
vapor	vain	vest	venture	vine
veal	veto	village	visit	virgin
vote	vogue	volley		voile
voodoo		vulture		view
vault	vaunt			

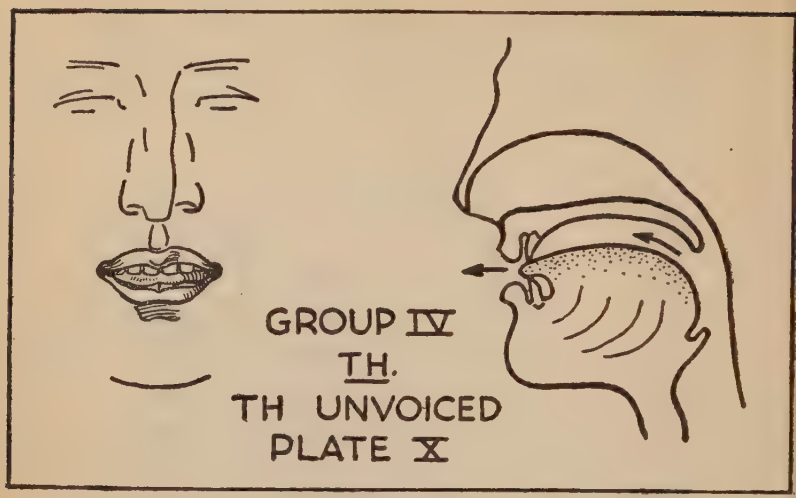
1. Vera put violets in every vase.
2. We visited a village in the valley.
3. Valentine was vainly venturous.
4. Vivian bought a very pretty veil.
5. Viola's vivid velvet bag is very vulgar.
6. We viewed the vineyards in the beautiful vale.
7. The virgins made their vows at vespers.
8. Virginia plays the violin very beautifully.
9. The finest views of the valley are from the veranda of our villa.
10. Vincent was victorious over the vicious villain.
11. Victor varnished the weather-vane.
12. The venerable veteran's vest was full of badges.
13. We planted vines beside the vault.
14. The vanquished Vikings fell back, vowing vengeance.
15. Vultures vainly flew over the valley for fresh victims.
16. Vincent's famous vault won the victory for the varsity fellows.
17. The vicar values this volume more than vast wealth.

18. Valiant Victor vanquished the vicious villain.
19. Veronica found that voile would be in vogue.
20. The vapor vanished and the vats became visible.

Initial Vowel

LONG	SHORT	WORDS	
aV	aV	aviary	average
eV	eV	evil	every
iV	iV	ivory	Ivan
oV	oV	over	of
uV	uV	uvula	oven

1. Avoid even the very appearance of evil.
2. Vow to be victor over every evil vice.
3. Ivan planted ivy-vines over every aviary.
4. Eva put the veal in the oven.
5. The avalanche poured over the virgin forests.
6. Evening found Ivan far from Evelyn's village.
7. Every one must vote to abolish evil and vice from the village.
8. Eva found a beautiful vine-clad villa.
9. Ivan was whistling "Ave Maria."
10. Evelyn put a veal pie in the oven.
11. What was your average on Friday, Iva?
12. Veils of mist fell over every valley.
13. I found four pieces of oval ivory.
14. Even the ivy-vines were frosted.
15. Avoid playing on the avenue.



Group IV. TH (unvoiced), TH (voiced)
TH (unvoiced)

RULE.—TH (unvoiced) is sounded by scratching the tip of the tongue between the teeth, and is a breath vibration.

CAUTION.—Do not bite the tongue.

COMMENT.—Unvoiced TH presents difficulties because the teeth, or both teeth and lips, are, as it were, clamped upon the tongue, preventing the proper sliding or scratching movement. Biting upon the tongue allows the breath to fill up the cheeks and then escape with an explosive sound, somewhat like T. Very young children may be helped by comparing TH to a jack-in-the-box because of its in-and-out motion. Remember that no sound is made as tongue moves forward, but only as it is quickly withdrawn.

Initial TH

PRACTICE WAY	CONVERSATIONAL WAY
th AH	thAH
th A	thA
th E	thE
th O	thO
th OO	thOO
th AW	thAW

thane	thatch	thigh
theory	thick	third
thaw	thongs	thousand
thorn	thumb	

Double Consonant Drills and Words for Practice

thr AH	thr A	thr E	thr O	thr OO	thr AW
thrall	thrash	thread	thrice		
thrust	throne	three	through		
throng	throw	thrift	thrush		
thrive	throat	throttle	threaten		

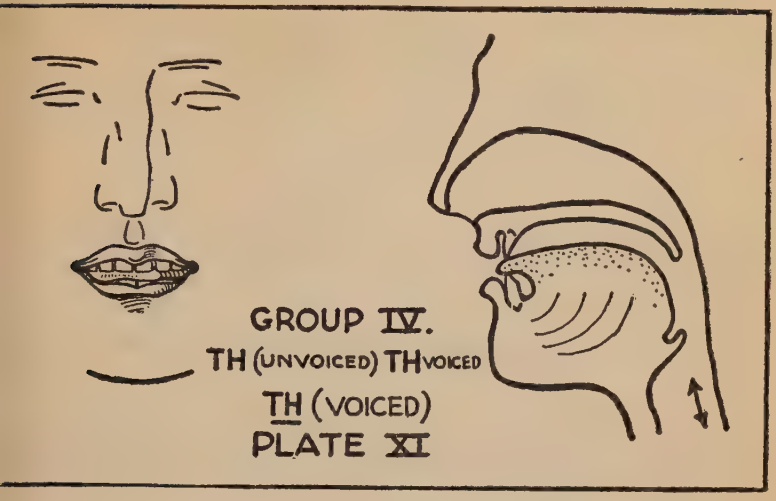
1. Thank you for the thread and thimble.
2. Thelma pricked her thumb with a thistle.
3. Three men threaded their way through the thick wood.
4. My address is Three-thirty-three West Thirty-third Street.
5. Thorley's wood is full of thorns.
6. Put your thumbs on your thighs.
7. We went through three thriving villages.
8. Thrice the throng threatened the throne.
9. Thousands thronged the pathway.

10. Think things out thoughtfully.
11. Theo thrust a thorn through the thick of his thumb
12. The Thirty-third will march through this thor oughfare.
13. Thirty thrushes fluttered through the thicket.
14. Three thousand thankful people thronged th theatre.
15. A thane's thighs were bound with thick thongs.
16. A thug threatened to throttle him by the throat.
17. Theodore thrashed three thieves.
18. The weather threatened to thaw by the third of th month.
19. Thrust the thin thong through thrice.
20. The thirsty thief thought Theodora's thermos bot tle a wonderful find.

Initial Vowels

LONG	SHORT	WORDS	
aTH	aTH	atheist	athletics
eTH	eTH	ether	ethical
iTH	iTH	oath	Ithaca
oTH	oTH	youth	earth
uTH	uTH		

1. Ether made the theft possible.
2. Athenians were both ethical and athletic.
3. I want three themes on ethical theories.
4. Ethel went from Athens to Ethiopia.
5. Ethan thinks our earth moves through ether.
6. An athletic youth went to Ithaca.



Group IV. TH (unvoiced), TH (voiced)
TH (voiced)

RULE.—TH (voiced) is sounded by scratching the tip of ne tongue between the teeth, and is a voiced vibration.

CAUTION.—Do not bite the tongue.

COMMENT.—Voiced TH presents the same difficulties s soft TH, with the added rigidity and pressure of a oiced sound. Apply the same suggestions.

Initial TH

PRACTICE WAY	CONVERSATIONAL WAY
th AH	thAH
th A	thA
th E	thE
th O	thO
th OO	thOO
th AW	thAW

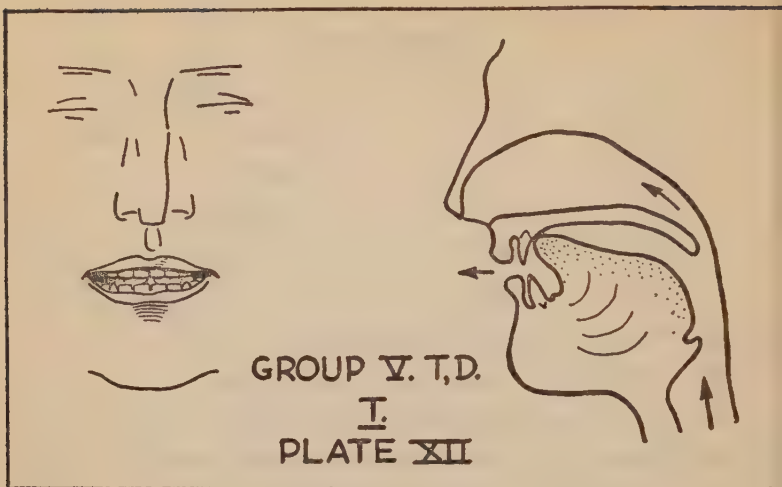
they	their	that	than	thine	thy
thee	these	them	then	thou	
those	though	this	the		
		thus			

1. That man is the one who was with my father.
2. They found them for their mother.
3. Thou art the man for this work.
4. They that practise will find that that is the best way.
5. If this is for them, then that is for the others.
6. The words thee, thou, thy, and thine are personal pronouns.
7. They think well of thee though thou preferrest others.
8. I will want more than these for them.
9. Their mother put those presents there for them.
10. These are what we want, though others may want those.
11. Thus they may be able to beat them there.
12. They think thou art the man.
13. "The earth is Thine, and the fulness thereof."
14. There are more than these few things that they will want for their work.
15. Thou wilt find it thy place if it is meant for thee.
16. They want them for themselves.
17. This is where we found them at their work.
18. Then and there I proved that these were theirs.

Initial Vowels

LONG	SHORT	WORDS	
aTH	aTH	either	other
eTH	eTH	oaths	
iTH	iTH	youths	
oTH	oTH		
uTH	uTH		

1. I want either of those youths.
2. Other than these, there will be few.
3. They were paroled on their oaths.
4. Either this one or the other must work.
5. The other youths violated their oaths.
6. Others will follow if these will begin.
7. Many youths were in bathing.
8. They wanted the others put on their oaths for a week.
9. These youths followed the others.
10. The brothers found the other withered flowers.
11. Thy father and thy mother must be placed before others.
12. Either of the others would be better for them.
13. Ethel's average was better than the others on Thursday.
14. Avoid making foolish oaths.
15. The other boy is Theodore's brother.



Group V. T, D

T

Rule.—T is sounded by tapping behind the upper teeth with the tip of the tongue, and is a breath or unvoiced vibration.

Caution.—Do not push too hard against the teeth or hard palate.

Comment.—Pressure, and moreover such pressure that it buckles the tongue up, is a frequent cause for trouble with the sounding of T. Contrast tapping upon the cheek with a blow on the face. This tapping is the T, but the blow is stammering. Repeat the sound rapidly so as to feel this tapping motion clearly, and then more slowly until each tap is a distinct T.

Initial T

PRACTICE WAY	CONVERSATIONAL WAY
t AH	tAH
t A	tA
t E	tE
t O	tO
t OO	tOO
t AW	tAW

tar	task	tack	tap	time
take	table	tell	ten	turn
tea	teeth	till	tin	tulip
told	tone	top	toss	town
to	tools	touch	tunnel	toil
taunt	tawny			

Double Consonant Drills and Words for Practice

tr AH	tr A	tr E	tr O	tr OO	tr AW
tw AH	tw A	tw E	tw O	tw OO	tw AW

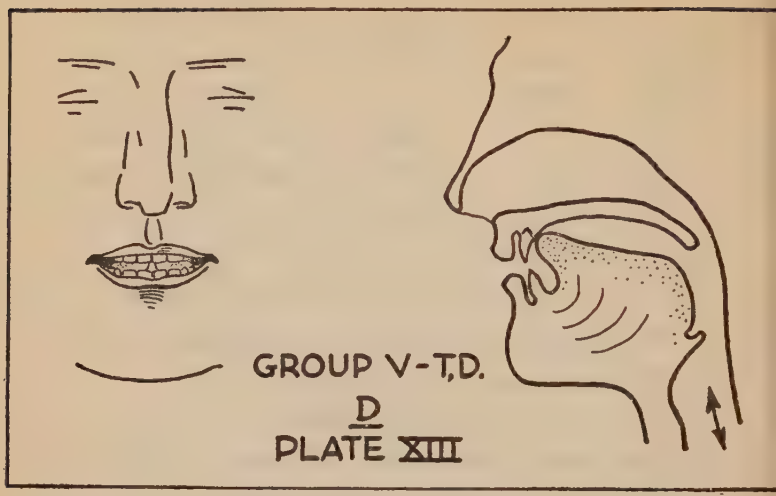
track	trolley	twang	twin
truck	troop	tweed	twirl
true	trick	twist	twenty
train	try	twelve	twice
treaty	trench	twig	twinkle
trousers	trial	'twixt	twilight

1. Twit, twit, twee.
2. Ten and ten and two are twenty-two.
3. Tim is a tiny, timid fellow.
4. Put tulips on the tea-table.
5. Take my trunk to the train on your truck.
6. Transfer to the Tompkins Avenue trolley.
7. The tramp was taken to prison for trespassing.
8. Tom and Teddy tore their trousers up the trees.
9. Tony told them many terrible, tragic tales.
10. Try to take them to their train on time.
11. Tell it to the teacher to-morrow.
12. Tie the tags on the trunk with twine.
13. The tramp tripped over the trunk of the tree.
14. Their troop was out at target practice.
15. 'Twixt ten and twelve they will try the traitor for treason.
16. Two men took the tar up to the top of the tall town tower.
17. The teams trained on this track for the tournament.
18. Thomas telephoned to the tailor at twelve-twenty.
19. A tell-tale tattler troubled all the town.
20. Teddy tried to tie the tape on my tire.
21. Twenty men toiled at the tunnel till twilight.
22. Tasting teas tests the tea-taster's taste.
23. A ten-ton truck turned over on the tracks and blocked trolley traffic till twelve.

Initial Vowels

LONG	SHORT	WORDS		
aT	aT	ate	at	out
eT	eT	eat	etiquette	ought
iT	iT	item	it	
oT	oT	oats	otter	
uT	uT	utilize	utmost	

1. We ought to try to the utmost to win.
2. The tide turned out at eight.
3. The Italian's pony ate the oats.
4. The top of Mount Etna was blown to atoms.
5. Out there I found the otter eating.
6. I bought these utensils from the itinerant peddler.
7. I ought to itemize these bills.
8. Attila was a terrible villain.
9. We travelled from the Atlantic to the Pacific.
10. Etna and Vesuvius are two volcanoes of Italy.
11. We ought to eat more oats.
12. Out behind the barn, we found the oats had been eaten.
13. The atlas tells about this item.
14. Etta bought a book about etiquette.
15. It will be my first attempt.
16. The attorney attempted to offset their first attack.
17. We shall utilize eighty-eight of these automobiles.



Group V. T, D

D

RULE.—D is sounded by tapping behind the upper teeth with the tip of the tongue, and is a voiced vibration.

CAUTION.—Do not push too hard against the teeth or hard palate.

COMMENT.—D presents the same difficulties as T, therefore read the comments upon that sound.

Initial D

PRACTICE WAY	NVERSATIONAL WAY
d AH	dAH
d A	dA
d E	dE
d O	dO
d OO	dOO
d AW	dAW

dark	dart	dash	daddy	dine
day	danger	desk	death	duty
deep	dear	dish	dinner	doily
door	dome	doll	donkey	down
do	doom	dust	dumb	dirt
dawn	daughter			

Double Consonant Drills and Words for Practice

dr AH	dr A	dr E	dr O	dr OO	dr AW
drain	drink	drive	draft		
dragon	droop	draw	dread		
drop	drove	dream	dry		
drowsy	drum	dress	drunk		

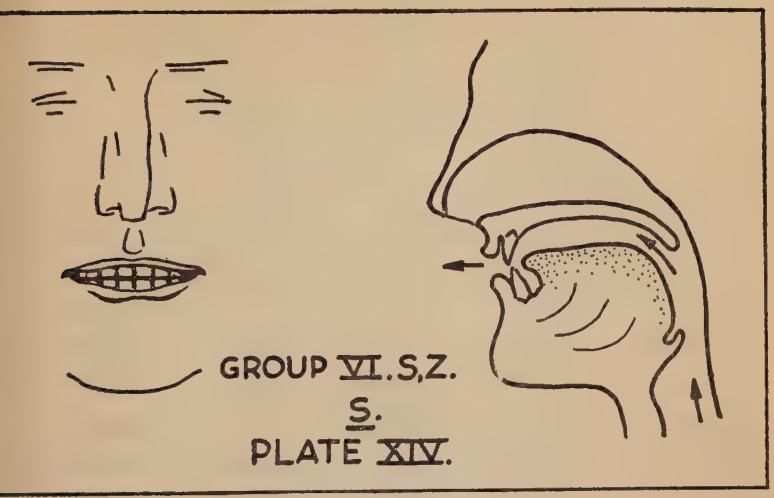
1. Daddy, daddy, daddy.
2. Did Dora do that drawing?
3. December days are dark and dreary.
4. Daughter dusted daddy's desk
5. Did Daisy drop the doll in the dirt?
6. Dutch pictures are delightful.
7. Do you want to darn this dress for me?
8. I drove the donkey down to take a drink.
9. Delia dreads the dark.
10. The daisies were dotted with dew at dawn.
11. Daniel did his duty diligently.
12. Dan dreamed of dragons, death, and danger.
13. Dolly delights to dance to dreamy music.
14. Dave drummed while the boys drilled daily on deck.
15. Dick didn't dare put the dynamite on the dock.

16. Daring men defended the fort from dawn till dark.
17. Don't add deceit to dreamy deductions.
18. Daughter, did you do the darning?
19. Daisy worked all day on her doily.
20. Did you take the doctor's dose of medicine, Dorothy?
21. The daring diver dove deep down into the depths.
22. Della dropped drowsily down at the foot of the tree.
23. Dad didn't want to draw the deed for the druggist.
24. Dan's dime dropped down into the deep ditch.
25. The Druids did dark and dreadful deeds in the deep forests.

Initial Vowels

LONG	SHORT	WORDS	
aD	aD	aid	add
eD	eD	edict	eddy
iD	iD	idle	idiot
oD	oD	odor	odd
uD	uD		

1. The idle idiot dropped in the dirt.
2. Admiral Dewey advanced to their aid.
3. Add up the odd figures.
4. Odd odors filled the place.
5. Addison adopted an odd manner.
6. Admit the advisability of advancing immediately.



Group VI. S, Z

S

Rule.—S is sounded by hissing through the closed teeth, and is a breath or unvoiced vibration.

Caution.—Hold the tongue back so that it will not touch the teeth.

Comment.—S is troublesome either because it is prolonged, or because it is made with the tongue jammed against the teeth. Practise a prolonged hiss and then clip it short. After this repeat several clipped S sounds in rapid succession with the fingers held up before the lips to feel the breath.

Initial S

PRACTICE WAY	CONVERSATIONAL WAY
s AH	sAH
s A	sA
s E	sE
s O	sO
s OO	sOO
s AW	sAW

psalm	salve	sat	sang	south
say	same	seven	cent	sight
seen	seat	sister	silver	soil
sold	sore	soft	solid	serve
soon	soothe	sum	supper	circle
saw	saucer			sooty

Double Consonant Drills and Words for Practice

sm AH	sm A	sm E	sm O	sm OO	sm AW
sp AH	sp A	sp E	sp O	sp OO	sp AW
st AH	st A	st E	st O	st OO	st AW
sn AH	sn A	sn E	sn O	sn OO	sn AW
sl AH	sl A	sl E	sl O	sl OO	sl AW
sk AH	sk A	sk E	sk O	sk OO	sk AW
spl AH	spl A	spl E	spl O	spl OO	spl AW
spr AH	spr A	spr E	spr O	spr OO	spr AW
sph AH	sph A	sph E	sph O	sph OO	sph AW
str AH	str A	str E	str O	str OO	str AW
scr AH	scr A	scr E	scr O	scr OO	scr AW
squ AH	squ A	squ E	squ O	squ OO	squ AW

small	splash	stairs	slam	skate	scratch
smell	splendor	step	sled	scald	scrawl
smile	splutter	stick	slick	scandal	scribe
smoke	spray	stone	slumber	sky	scrub
smooth	spread	study	sly	skill	scripture
space	spring	straight	snake	school	squad
speak	sprout	straw	sneeze	skeleton	square
spill	spry	strength	snap	scum	squeal
sport	sphere	strict	snip	scout	squaw
spot	sphynx	strong	snow	scarlet	squirrel

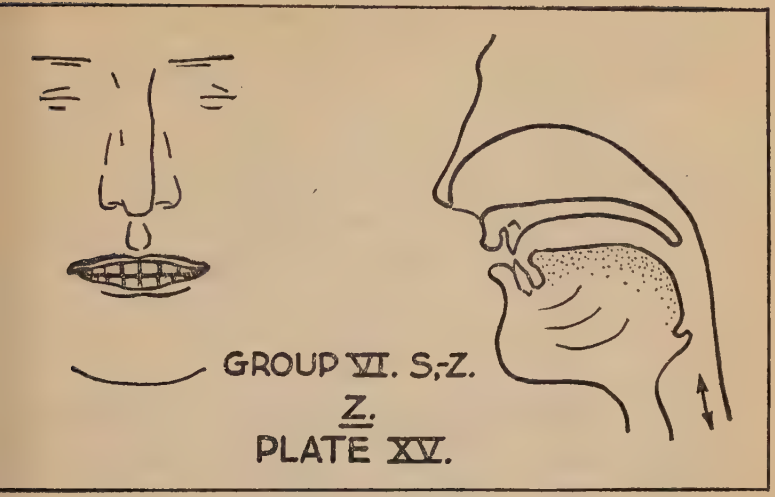
1. I smell smoke.
2. Sam sang a sweet song on Sunday.
3. Seven sisters served at the supper.
4. Boats sailed swiftly over the smooth sea.
5. Sarah sold satin at the September sale.
6. I saw six sailors from the South Seas.
7. Some one slew the snake with a strong stick.
8. My address is 666 East Seventieth Street.
9. Sylvia asked for the story of Cinderella's Slipper.
10. Sister made a silk sweater.
11. Sadie spilled salt on the stove.
12. Susie played see-saw with Celia on Saturday.
13. Stand up straight and still.
14. Stop at the store for some salt, celery, and steak.
15. Swallows are flying swiftly southward.
16. We will soon see signs of snow.
17. Place stress on this sound in the sentence.
18. Serve supper at seven on Sunday.

19. Simpson sawed six slim, sleek saplings.
20. Stinging salt spray dashed over the sailors.
21. Sea-gulls soared serenely over the sea.
22. Saul spoiled his Sunday suit in the swamp.
23. The stars struggled slowly out after the storm.
24. The speckled sparrow snapped up the small spider
25. The scribe searched the scriptural scroll.
26. Sam saw Sally's sister skating Saturday.
27. Silas slew six snakes skirting the swamp.

Initial Vowel

LONG	SHORT	WORDS	
aS	aS	ace	ask
eS	eS	east	escape
iS	iS	ice	isthmus
oS	oS	oust	ostrich
uS	uS	oyster	us
		useful	

1. Fire-escapes are useful and essential.
2. The use of acid is very dangerous.
3. The ostrich is a Southern bird.
4. Ask the druggist for some acid.
5. Ice, sleet, and snow spoiled the Easter season.
6. Oysters on ice were served us for supper.
7. The escaping prisoner sought the eastern side of the Isthmus.
8. The ace escaped by the use of a smoke screen.



Group VI. S, Z

Z

Rule.—Z is sounded by hissing through the closed teeth, and is a voiced vibration.

Caution.—Hold the tongue back so that it will not touch the teeth.

Comment.—The same difficulties are presented by Z as by S; therefore, read over the instructions for that letter. However, Z also causes trouble because it is given partly as a voice and partly as a breath sound. Be sure to eliminate all hissing at the end of the sound. Practise imitating the buzzing of a bee and then clip this sound short.

Initial Z

PRACTICE WAY	CONVERSATIONAL WAY
z AH	zAH
z A	zA
z E	zE
z O	zO
z OO	zOO
z AW	zAW

Czar	Czarina	zap	zag	Zuyder-Zee
Zane	zany	zest	zeppelin	Zion
zero	zeal	zinc	zither	zounds
zone	zodiac			Xerxes
zoo	Zulu			

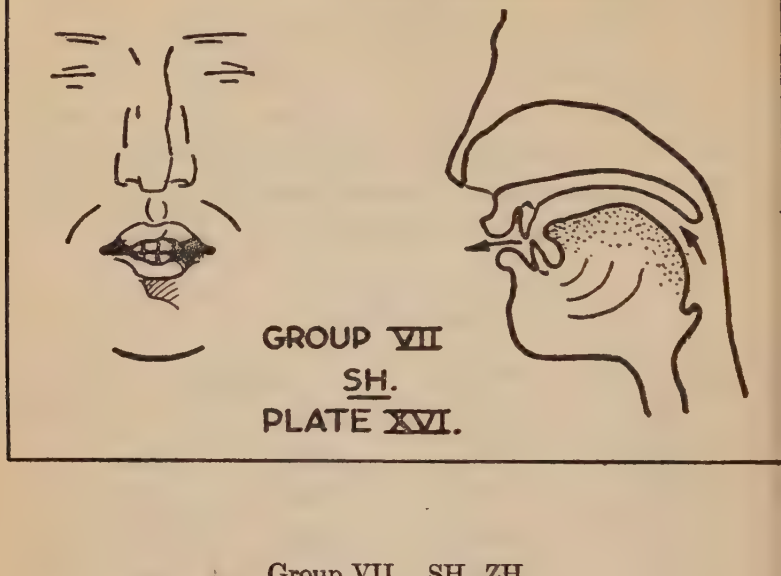
1. Zelda visited the zoo to see the zebra and the zebu.
2. We are suffering from zero weather in this zone.
3. Zelma bought a box of zuzu snaps.
4. Mr. Zorn bought some zinc.
5. Zelma plays well on the zither.
6. Zealous men worked the zinc-mine.
7. Use a zigzag border on these papers.
8. "Zounds," said Zachary Zane, "with what zeal you work!"
9. The zeppelin zigzagged over the Zuyder-Zee.
10. The zephyr blew softly as the sun was at its zenith.

11. A zealot is overzealous.
12. Xenophon and Xerxes worshipped Zeus.
13. The Czar was at the zenith of power.
14. Zelma plays the zither and Zachary the xylophone.
15. Zenobia planted the zinnias, making a zigzag border.
16. The Czar and Czarina were threatened by the zealot.
17. Xerxes went from Zanzibar to the Zambezi.

Initial Vowel

LONG	SHORT	WORDS	
aZ	aZ	azalia	as
eZ	eZ	easy	Ezra
iZ	iZ	eyes	is
oZ	oZ	ozone	Oz
uZ	uZ		ooze

1. Ezra did the work with ease.
2. The eyes of Israel are toward Zion.
3. Is this an azalia?
4. As ever, the zealot sought the Czar.
5. Isidore's drawing of the signs of the zodiac stood n the easel.
6. Is it easy to play the xylophone, Zachary?
7. Asbury Park is east of this place.
8. Ours is a busy world.



Group VII. SH, ZH

SH

RULE.—SH is sounded by protruding the lips and raising the tongue, while emitting the breath forcibly.

CAUTION.—Do not push the tongue forward against the teeth.

COMMENT.—SH may cause difficulty if the tongue is jammed against the roof of the mouth. Practise it as a hushing sound. ZH, the companion voiced sound, never is an initial sound, and therefore we need not take any further notice of it here. For ZH as a sound, see page 132. Pulling the tongue well back is the secret of avoiding trouble in producing the SH sound.

Initial SH

PRACTICE WAY	CONVERSATIONAL WAY
sh AH	shAH
sh A	shA
sh E	shE
sh O	shO
sh OO	shOO
sh AW	shAW

sharp	shark	shack	shall	shine
shades	shape	shelter	shell	shout
sheep	sheet	ship	shift	shirt
show	shore	shop	shock	shook
shoot	shoe	shut	shuffle	sugar
				sure

Double Consonant Drills and Words for Practice

shr AH shr A shr E shr O shr OO shr AW

shrank	shrapnel	shriek	shrine
shrink	shroud	shrub	shrimp
shred	shrill	shrug	shrewd

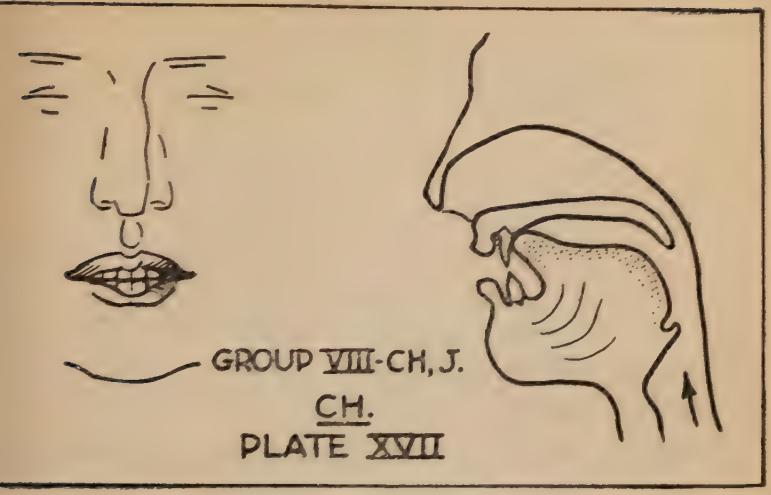
1. She should shine her shoes.
2. The sun shone brightly after the shower.
3. She says I should shake out the shawl.
4. Shall we find a shady tree to shelter us?
5. The sheep sought shelter beside the shack.
6. The sheet was torn to shreds.

7. The shuttle shone as it shot to and fro.
8. The ship struck on the shoals and was shattered.
9. Be sure to pull down the shades and shut the shop door.
10. Shall I buy some shad or some shell-fish?
11. She shyly shrugged her shoulders.
12. Sharks follow ships on the ocean like shadows.
13. Shepherds sheared their sheep in the shelter of the shed.
14. They sharply shook the shrieking shrew.
15. She showed me the precious shells on the shelf.
16. She shivered and shook from the shock.
17. Shrapnel shells shot over the ship.
18. Sheila shook the sharp shears and shouted shrilly.

Initial Vowels

LONG	SHORT	WORDS	
āSH	aSH	ashore	ashes
ēSH	eSH	ocean	issues
īSH	iSH		usher
ōSH	oSH		
ūSH	uSH		

1. Shall I shake out the ashes?
2. She shrank back as if shy or ashamed.
3. Ocean ships of to-day assure safe voyages.
4. The sailors went ashore to visit the shrine.
5. Usher the people in for the show.
6. Ashamed and weeping, she sat among the ashes.



Group VIII. CH, J

CH

Rule.—CH is sounded by combining the sounds for T nd SH. It is a breath or unvoiced vibration.

Caution.—Do not press too hard.

Comment.—We find the difficulties in the way of sound- g CH are the same as for T. The tongue rolls forward nd pushes hard against the teeth. Practise T for tapping, hen follow with CH in rapid succession, and gradually slow o for each individual sound. Connect it with the sound of steam-engine "choo-choo." Be sure the lips assume the rward position as required in sounding SH.

Initial CH

PRACTICE WAY	CONVERSATIONAL WAY
ch AH	chAH
ch A	chA
ch E	chE
ch O	chO
ch OO	chOO
ch AW	chAW

charm	charge	chance	chapter	child
chair	change	chest	cherry	church
cheap	cheese	chill	chicken	choice
choke	chores	chops	chocolate	chowder
chew	choose	chum	chubby	
chalk	Chaucer			

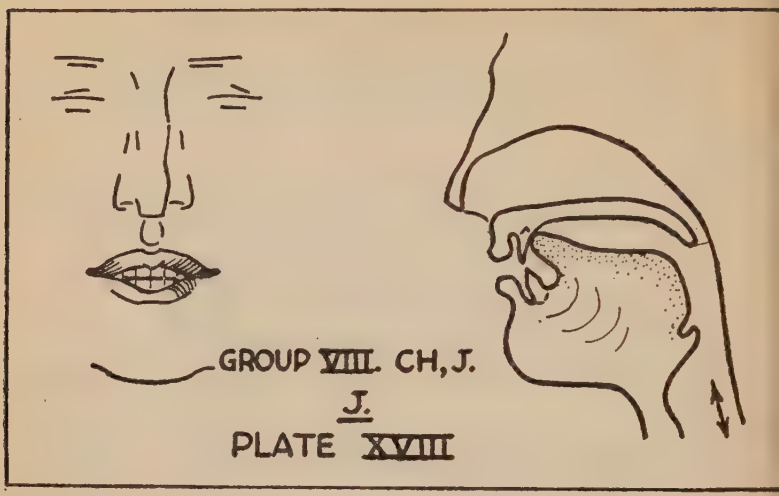
1. Choo, choo, choo. Chee, chee, chee. Chick, chick, chick. Chirp, chirp, chirp.
2. "Chee, chee," chirped Chickadee.
3. We churn and make cheese.
4. The child bought chocolate with the change.
5. The chalk-dust made us choke.
6. Chinamen eat chop-suey with chop-sticks.
7. The chaplain welcomed the charming sound of the chapel chimes.
8. Check up whichever ones you choose.
9. Chances were taken on the cedar chest for charity.
10. Cheery Chickadee chirped and chattered in the branches.

11. Charlie's chum cheered for the champion.
12. The child cherished the cheap china doll.
13. Chester purchased some cheese, chocolate, and chops.
14. Chickens were scratching under the cherry-tree.
15. Choose the chapter which charmed you most.
16. This chubby child is a cheerful chap.
17. Change the chalk-marks on the chart.
18. The church chimney was choked with soot.
19. Change chairs with the children who were chewing.
20. Charles changed chairs with Chester.

Initial Vowel

LONG	SHORT	WORDS	
aCH	aCH	H (aitch)	achieve
eCH	eCH	each	etching
iCH	iCH	(urchin)	itch
oCH	oCH	(orchard)	ouch
uCH	uCH		

1. "H" is the mark on my chair.
2. A chilly wind blighted the orchard.
3. Charles achieved fame for his etchings of churches.
4. This urchin suffers from the itch.
5. "Ouch," said the urchin as he fell in the orchard.
6. Each one should strive to achieve the best.



Group VIII. CH, J

J

RULE.—J is sounded by combining the sounds for D and ZH. It is a voiced vibration.

CAUTION.—Do not press too hard.

COMMENT.—J presents the same difficulties as CH. Therefore read again the remarks for that sound.

Initial J

PRACTICE WAY	CONVERSATIONAL WAY
j AH	jAH
j A	jA
j E	jE
j O	jO
j OO	jOO
j AW	jAW

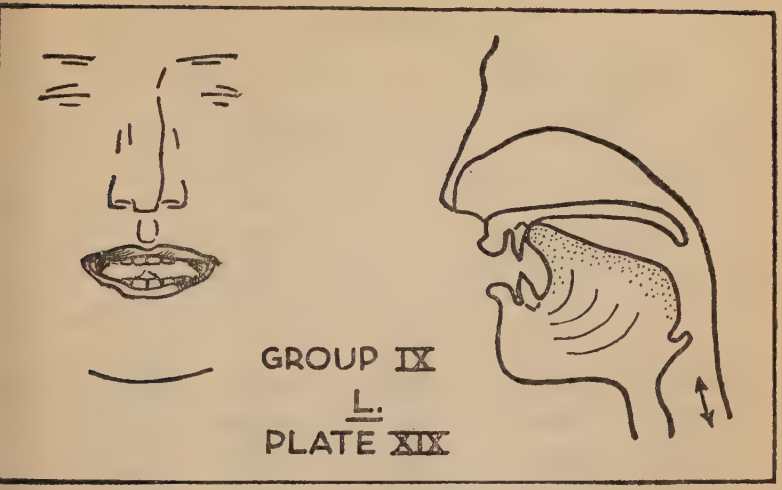
jar	jargon	Jack	janitor	giant
jail	jade	jelly	gentle	joy
jeer	geography	gym	jig	germ
joke	jovial	jostle	joss	jowls
Jew	jewel	judge	just	juicy
jaw	jaunt			

1. Johnny played with a jumping-jack.
2. Jennie jumped and jigged with joy.
3. In June Joan will make jam and jelly.
4. The judge was gentle, just and jolly.
5. George Jones jeered at the gypsy.
6. The jeweller purchased much jade and jasper in Japan.
7. John took the junk down to the janitor.
8. Josie made some Jiffy Jell.
9. In July James journeyed to Jefferson City.
10. Jim was joking with the jovial judge.
11. Jennie wore Chinese jewels of jade.
12. Josie and Jean, Jennie and Jane, all went to Genevieve's.
13. The gypsy went to jail for stealing the gems
14. Geography follows my gymnasium period.
15. *Judge* is a journal of jokes.
16. Jealous George jibed at the jaunty jockey.
17. Julius's job is gem-setting.
18. Julia told Jennie about Jack and the Giants.
19. Jolly Jeff went jolting by with Jack.

Initial Vowels

LONG	SHORT	WORDS	
aJ	aJ	age	agitator
eJ	eJ	Egypt	edge
iJ	iJ	Eugene	urge
oJ	oJ	ajar	
uJ	uJ		

1. The jovial agent joked with Eugene.
2. Jim urged John to join his junior team.
3. The aged judge made a journey to Egypt.
4. The general jailed the agitators.
5. The agent told the janitor that the door was ajar.
6. Agitators urged the mob to a frenzy at the jail.
7. "Age before beauty" is our motto.
8. Eugenia put a tatted edging on the dress.
9. The judge adjourned for the jury's decision.
10. The jackal jumped from the edge of the wood.
11. Jerome found the jail door ajar.
12. The discovery of the age was made in Egypt.
13. The agent adjusted Joe's trouble with the janitor.
14. John urged them to adjourn on time.
15. "Egypt is in Africa," said Julius.
16. George urged Gerald to study geography, geometry, and geology.



Group IX. L

L

Rule.—L is sounded by placing the tip of the tongue behind the upper teeth; it is a voiced vibration.

Caution.—Do not keep the tongue raised too long.

Comment.—Difficulty in sounding L often comes from raising the whole tongue instead of just the tip. This lifting of the back and lower part of the tongue blocks all exit for the voiced sound, except through the nose, which is obviously wrong. The motion should be much the same as for T and D. Practise the vowels with T and then with L in order to compare the motion. See page 174 for comparative lists with T and L.

Initial L

PRACTICE WAY	CONVERSATIONAL WAY
l AH	lAH
l A	lA
l E	lE
l O	lO
l OO	lOO
l AW	lAW

laugh	large	lamp	ladder	light
lake	lame	let	lemon	lute
leave	lead	lift	little	loud
low	locate	lost	lofty	loyal
loose	loop	lump	lucky	look
law	laundry			learn

1. "La lala, la la la," sang Leila.
2. Lovely lilies lined the Lovers' Lane.
3. Light the lamp in the parlor and turn it low.
4. Lift the long ladder up to the latticed window.
5. Lucy likes light literature.
6. The lady laughed at the little children playing ball.
7. Lem Lawless was a long, lean, lazy fellow.
8. Let the lowest lights be left burning.
9. Lovely little flowers were under the leaves.
10. Let every one look well along the lake for the lost child.

11. Lillian laid the lemons in the larder.

12. We loitered long in the lovely land of little akes.

13. A little lame lad lives on the island in the lake.

14. Laura put a lot of lovely lace on Lettie's lavender dress.

15. The lion leaped upon the luckless leopard.

16. The little lad looked longingly at the laurels and ilacs.

17. Longfellow's poems show that he loved little lads and lassies.

18. Louise located London and Liverpool on the large nap.

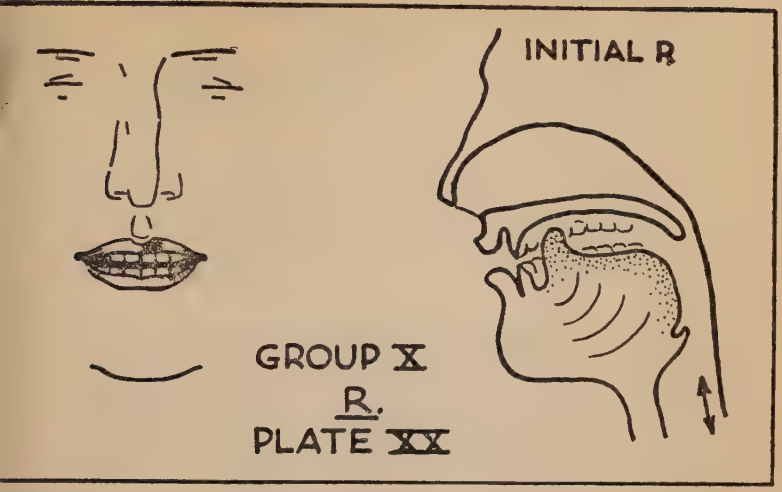
19. A long line of locomotives left Louisville for Louiiana.

20. Long, loud peals of laughter told that they had ocated the luckless leader of the vagabonds.

Initial Vowel

LONG	SHORT	WORDS	
aL	aL	ail	album
eL	eL	eel	else
iL	iL	isle	ill
oL	oL	old	olive
uL	uL	Yule	ulcer
		owl	all
		oil	alarm

1. Oliver left the electric light lit in the laundry.
2. All land was lost to view.
3. Eels are lured up to a boat by a lighted lantern.
4. Allow all the old ladies to leave at the first alarm.
5. Always fill all the lamps with oil before lighting them.
6. Eleven electric lights illuminated the elevator.
7. The long aisle leads to an altar which is always illumined.
8. Albert left the library at eleven.
9. The old man loaned a lantern to the lonely traveller.
10. The little island was full of olive trees.
11. Eleven teachers signed Alfred's album.
12. The old owl in the wood alarmed Alice.
13. I spilled all of the olive oil.
14. Yule-tide is loved the best of all.
15. Eleven different alloys are in this metal.
16. This old man is always ailing.
17. Eleanor sang "Sally in Our Alley."
18. Almost all the old elms are dead.
19. Ellen likes to see the electric lights.
20. Elsie broke her elbow when she fell.
21. Although these seem alike, this one alone will do.
22. Alas, Alfred also is not loyal!



Group X. R

R

Rule.—R is sounded by raising the tongue up and slightly backward, the tip being pointed upward. It is a voiced vibration.

Caution.—Be sure the sides of the tongue touch the teeth.

Comment.—R will present difficulties if the tongue is kept depressed at the back. Try lifting it so that the sides of the tongue rest lightly along the upper back teeth. This position must not be confused with final R, which is formed by a greater backward pull without curling the tip of the tongue upward.

Initial R

PRACTICE WAY	CONVERSATIONAL WAY
r AH	rAH
r A	rA
r E	rE
r O	rO
r OO	rOO
r AW	rAW

rajah	raffia	rapid	rabbit	right
rain	rate	rest	ready	royal
reed	reach	ripple	ribbon	round
rose	road	romp	rock	rookery
room	rule	rust	rung	
raw	raucous			

1. The rabbit ran round the rock.
2. Ruth read from my reader in our room.
3. Robin Redbreast likes ripe, red cherries.
4. They routed the robbers who tried to raid the ranch.
5. Rachel's remarks were ready and reproachful.
6. The righteous ruler rose and rebuked the rich rascals.
7. Rose lost her red ribbon while romping in the roadway.
8. Red robin sang cheerily in the treetop through the rain.
9. The rude, ragged rascal refused to show the rich man the road to the river.
10. Round the rough and rugged rocks the sea raged and roared.
11. Rain in the mountains made the rivers rise rapidly.

12. Robert rambled over the ranch, rapturously eating ripe, red raspberries.

13. The roars of the ravenous rascals receded as they rapidly retired.

14. The reapers rested by the river.

15. Rita really reads readily from Reed's reader.

16. The rajah's royal ruby was removed by roving Arabs.

17. Be ready to recite your arithmetic.

18. Ray arranged the raffia and reed work in regular rows.

19. Arnold raised Rachel's Russian robe from the rocker.

20. Rhoda ran rapidly over the rough road.

Initial Vowel

LONG	SHORT	WORDS		
aR	aR	arouse	arrow	erase
eR	eR	eruption	errand	era
iR	iR	Ireland	irregular	arrange
oR	oR	oriole	orange	
uR	uR	Europe		

1. The oriole's breast is orange.

2. Are all ready, Orren?

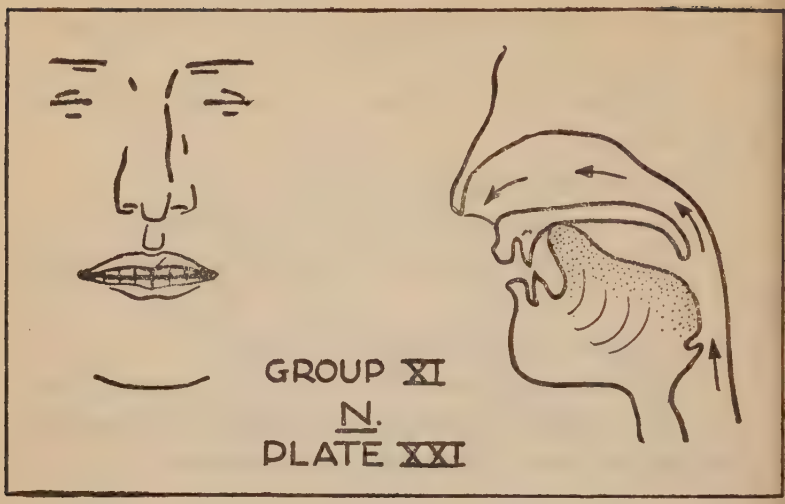
3. Erase the errors with this eraser.

4. This arid area will be irrigated by the Arabs.

5. The arrogant rajah arranged to meet Europe's royal rulers.

6. The professor read a paper on the origin of arithmetic.

7. Ireland is "Dear old Erin," *the* land of this era, to Irishmen.



Group XI. N

N

RULE.—N is sounded by raising the tongue to the hard palate and driving the sound through the nose.

CAUTION.—Do not protrude the tongue.

COMMENT.—Stammerers usually have trouble with N because they push the tongue too far forward against the teeth, or even out between the teeth.

Initial N

PRACTICE WAY	CONVERSATIONAL WAY
n AH	nAH
n A	nA
n E	nE

n O	nO
n OO	nOO
n AW	nAW

narcotic	narcissus	narrow	napkin	nine
name	nail	never	next	neutral
need	neither	nickel	nimble	now
nose	noble	not	nonsense	noise
noon	noodle	nut	number	nook
nausea	nautical			nurse

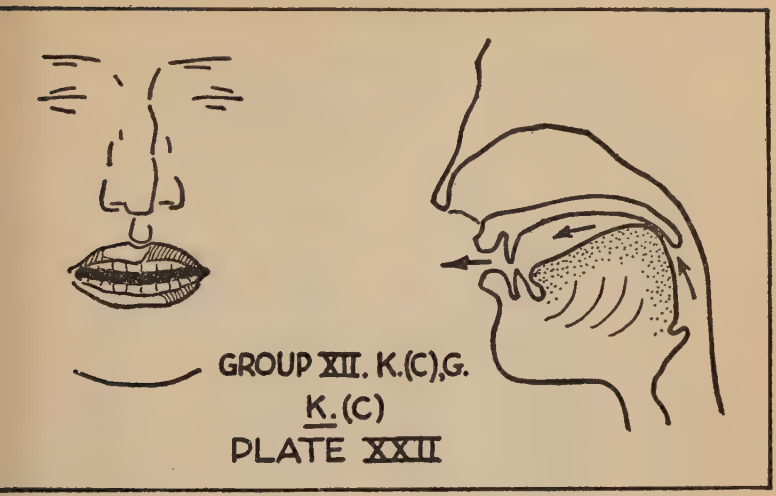
1. Nettie knows nobody in Newark.
2. The newsboy opened nine nuts with his new knife.
3. Norman's new engine is noiseless.
4. Now we will need nobody until nearer night.
5. Ninety-nine natives are needed for the new pack-rain.
6. None should neglect a chance to know Nature.
7. Names mean nothing if not noted.
8. Nancy neatly mended the broken nets with her nitting-needle.
9. Nearly all of Nora's new darning-needles were rusted.
10. Nobility of soul needs no ancestral name for its ecognition.
11. The new nurse stayed from noon only until night.
12. Nellie's neighbor wants nine narcissus bulbs.
13. Nautical men know the north by the northern star.
14. Nurse laid Nora in bed for a noonday nap.
15. Nathan nailed numbers on the narrow boxes.

16. We need new nickel knobs on the engine.
17. Nonsensical noise makes me nervous.
18. Neuman always knows the newest news.
19. Never let a neighbor be in need.
20. Nathaniel's nephew is nicknamed "Nat."
21. I noticed no naked little nestlings in the nightingale's nest.

Initial Vowel

LONG	SHORT		WORDS	
aN	aN	angel	an	ounce
eN	eN	e'en	end	awning
iN	iN	anew	in	ointment
oN	oN	only	on	
uN	uN	union	under	

1. An animal was noiselessly nosing under the leave for nuts.
2. Each unit was numbered in the index.
3. The nurse put ointment on the napkin for Anna' neck.
4. Only their own noble ancestors seem to be remem bered now.
5. Each animal nimbly sought a narrow nook of it own for the night.
6. The end is not now in sight.
7. Anna inherited an ancient enamel necklace from he ancestors.



Group XII. K (C), G, QU

K (C)

Rule.—K (C) is sounded by tapping with the back of the tongue against the palate while expelling the breath forcibly.

Caution.—Do not press the tongue up too high or too hard.

Comment.—The guttural sound of K gives trouble because the tongue is buckled up high, striking against the roof of the mouth and thus shutting off all possibility of vibrations coming through the mouth, the nose being the only open passage. Thus a conflict arises and rigidity sets in. Practise the yawning exercise, and then raise the back of the tongue slightly for tapping.

Initial K (C)

PRACTICE WAY		CONVERSATIONAL WAY	
k AH	c AH	kAH	cAH
k A	c A	kA	cA
k E	c E	kE	cE
k O	c O	kO	cO
k OO	c OO	kOO	cOO
k AW	c AW	kAW	cAW

calm	khaki	camp	kangaroo	kind
cake	Kate	kept	kettle	cook
keys	keep	kill	kiss	count
cold	kodak	cost	copper	coil
cool	coupon	cup	country	curl
call	caught			cue

Double Consonant Drills and Words for Practice

cl AH	cl A	cl E	cl O	cl OO	cl AW
chl AH	chl A	chl E	chl O	chl OO	chl AW
cr AH	cr A	cr E	cr O	cr OO	cr AW
chr AH	chr A	chr E	chr O	chr OO	chr AW

claim	climate	crane	crooked
clam	cloak	crack	cross
claw	clock	crawl	crow
clean	cloud	cream	cruel
clerk	club	credit	crush
clew	chlorine	cried	Christ
click	chloroform	cripple	Christmas

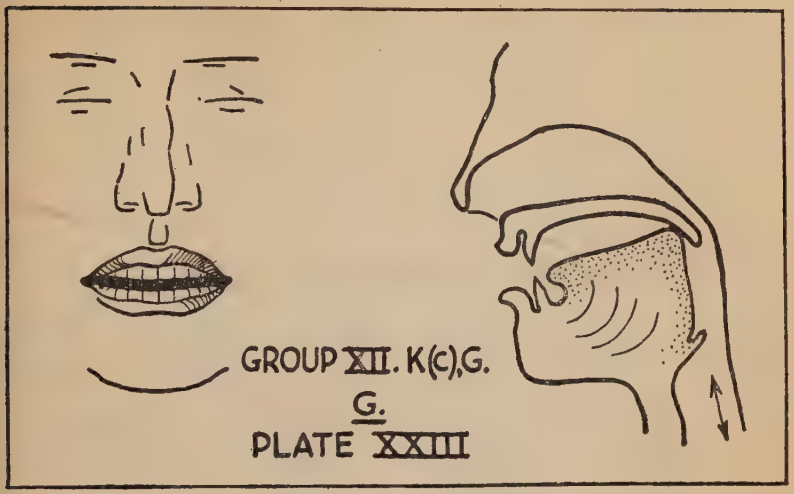
1. Coo, coo, coo. Kitty, kitty, kitty. Click, click, click.
2. Katy's cat came creeping back.
3. "Coo, coo, coo," called the dove from its cote.
4. Cranes cannot live in a cold climate.
5. Carl wants a kite for Christmas.
6. The kind clerk came with the canary's cage.
7. The clumsy kitchen clock clicked and clicked.
8. This key can conquer creaking locks.
9. Can't you keep the kangaroo in this cage?
10. Can you cook the crabs and clams in this kettle?
11. The clerk at that counter cashed the coupons for the captain.
12. Count carefully each couple as they come.
13. A cup of clear, cold water costs nothing.
14. Cora canned the corn, and Kenneth crated it.
15. The curious kitten crept cautiously after the cricket.
16. Conrad raises cattle in the country.
17. "Cross crossings cautiously."
18. Katherine's cousin joined the Connecticut Country Club.
19. The cook is in the kitchen making cake and candy for the picnic.
20. The crippled cat crept carefully across the crooked, creaking fence.
21. The cow calmly chewed her cud and kept her eyes closed.

22. Clara's cat caught Corinne's canary in its claws.
23. Ku Klux Klan claims kept the courts clamoring.

Initial Vowel

LONG		SHORT		WORDS	
aK	aC	aK	aC	ache	act
eK	eC	eK	eC	eke	echo
iK	iC	iK	iC	Ike	
oK	oC	oK	oC	oak	occasion
uK	uC	uK	uC	euchre	akin

1. Ike called, and echo answered.
2. October's eclipse occurs at nine o'clock.
3. Catherine kept calm all through the X-ray examination at the clinic.
4. Accept our acknowledgment of your exceptional kindness.
5. Extra economy will be necessary for them to eke out a living.
6. Act equally well on all occasions.
7. Uncle planted an oak-tree.
8. The clerk was acquitted when he explained.
9. These actors and actresses are all acquaintances of mine.
10. Uncle Ike was playing euchre.
11. The crowd acclaimed him victor.
12. Carrie claimed her arm still ached.



Group XII. K (C), G, QU

G

Rule.—G is sounded by tapping with the back of the tongue against the palate, and is a voiced vibration.

Caution.—Do not press the tongue up too high or too hard.

Comment.—See the directions for sounding K.

Initial G

PRACTICE WAY	CONVERSATIONAL WAY
g AH	gAH
g A	gA
g E	gE
g O	gO
g OO	gOO
g AW	gAW

garden	garment	gas	gallery	guide
game	gave	get	guess	gown
gear	geese	give	guilty	goitre
go	gold	got	gossip	good
goose	gourd	gun	gutter	girl
gall	gaudy			gazelle

Double Consonant Drills and Words for Practice

gl AH	gl A	gl E	gl O	gl OO	gl AW
gr AH	gr A	gr E	gr O	gr OO	gr AW

glacier	glitter	grocer	grizzly
glad	globe	group	ground
glare	gloomy	grow	growl
glass	glossy	grunt	grind
gleam	glove	greedy	great
glide	glory	grade	grand

1. God gives every good gift.
2. Go get the great, big, gilded globe.
3. Great oaks from little acorns grow.
4. Gus gave the good little girl a Mother Goose book.
5. Green grass covered all the ground.
6. The gorilla glowered gloomily at the guard.
7. The girl gazed in wonder at the gay, glittering group.
8. Goose-grease is good for colds.
9. In this grade I will graduate from grammar school.
10. Our grocer goes to the country to get good eggs.
11. The glare of the sun made the glacier glitter like glass.
12. Great granite pillars supported the gallery.

13. Grandfather gazed with glowing eyes at Old Glory.
14. The great gray gander led the geese about the garden.
15. Gertrude wore a gaudy gown with a golden girdle.
16. The glutton glanced greedily at the roast goose.
17. Great fields of golden grain met our gaze.
18. The guard at the gate gave the guest permission to go into the king's garden.
19. Gregory was in agony after eating green grapes.
20. The gossip gave the group a gruesome tale.
21. The great gray goose greedily ate the grain.
22. Grover's groves grow a good grade of grapes.

Initial Vowel

LONG	SHORT	WORDS	
aG	aG	aigrette	agony
eG	eG	eagle	egg
iG	iG	ogre	ignorant
oG	oG	ago	ugly
uG	uG	August	

1. One day in August long ago I saw a beautiful aigrette.
2. Eagles lay their eggs in ugly nests above great cliffs.
3. "Ugly ogre killed the giant," said Egbert.
4. Agnes lost her agate ring.
5. Ignition sparks and new gears are needed.
6. Ugly duckling was again chased by the gander.
7. Ignorant people eagerly spread gossip.

8. Exhausted by the agony he suffered, he still exulted over the conquest.

QU

RULE.—QU is produced by combining K and W.

CAUTION.—Do not open the mouth too wide.

Initial QU

PRACTICE WAY	CONVERSATIONAL WAY
qu AH	quAH
qu A	quA
qu E	quE
qu O	quO
qu OO	quOO
qu AW	quAW

quaff	qualms	quack		quire
quake	quaint	quell	question	quoits
queer	queen	quick	quill	quern
quote	quotient	quondam	quality	quirt
quart	quarter			choir

Double Consonant Drills and Words for Practice

squ AH squ A squ E squ O squ OO squ AW

squire	squeal	squelch
squeak	squirm	squalor
squad	squash	squint
squirt	square	squaw

1. "Quite right," he quickly replied to the question.

2. Quickly get a quorum and settle the quarrel by a vote.

3. They quaffed a quart of ale to quench their thirst.

4. Quoth he: "I prefer quality to quantity."

5. Quartz of the finest quality is found here in great quantity.

6. Quote the *Quiet Hour*.

7. Quentin quietly questioned the quivering little fellow.

8. Quit quarrelling over queer questions.

9. The queen signed quickly with her quill pen.

10. I gave a quarter for a quart of quinces.

11. Quentin played quoits with the squire.

12. Mother Quail quickly and quietly led her baby quails into cover.

13. The quartet joined the choir at Lake Queechy.

14. The volunteer squad quelled the revolt at the quarry.

15. I saw a queer little Quaker woman in a quaint little Quaker bonnet.

16. The queen's quest ended with every one in a quandary.

17. The choir quailed and quaked before their quarrelsome choirmaster.

18. Queenie made a great quantity of quince jelly.

Initial Vowel

QU following a syllable composed of a single vowel without consonants.

LONG	SHORT	WORDS	
a QU	a QU	aqueous	aqueduct
e QU	e QU	equal	equity
i QU	i QU	aquarium	
o QU	o QU		
u QU	u QU		

1. Quentin visited the aquarium in quest of queer fish.
2. Earthquakes are frequent near the equator.
3. I am quite sure I never saw the equal of this quill.
4. Equal opportunity will be given all to get acquainted.

Group XIII. H

H

RULE.—H is sounded by opening the mouth and gently expelling the breath.

CAUTION.—Do not try to blow and make too much noise.

COMMENT.—It will be found that H can be sounded with very little difficulty if it is remembered that breathing should not be a noisy process. There is very little audible sound to H.

PRACTICE WAY	CONVERSATIONAL WAY
h AH	hAH
h A	hA
h E	hE
h O	hO
h OO	hOO
h AW	hAW

harm	heart	has	happen	hide
hair	hasty	help	heaven	hoyden
he	heat	his	history	hook
holy	home	hot	hollow	hurt
hoop	hoof	hum	hunt	how
hawk	hall			human

1. He had his hat on his head.
2. Helen hurt her hand on the hedge.
3. The honey-bees are humming about the hive.
4. Her hood half hid her face.
5. He hung his hat in the hall.
6. Her heel caught and hurled her heavily downward.
7. How had he hurt himself?
8. He had hidden his hoard in the haunted house.
9. Herbert Hoover helped half of hungry humanity.
10. His hound howled about the house half the night.
11. He hired a man to help with the haying.
12. Harry's home is in a healthy, hilly country.
13. How high has he hoisted the beam?

14. He has a habit of humming about the house.

15. Henry has heard the horses' hoofs passing the house.

16. Her heavy hair hung in beautiful curls.

17. Hannah hurried home to help her mother.

18. Hie ye hence over the high hills!

19. Have you heard the hue and cry of the hunting-hounds?

20. A huge hawk hovered hungrily over the barnyard.

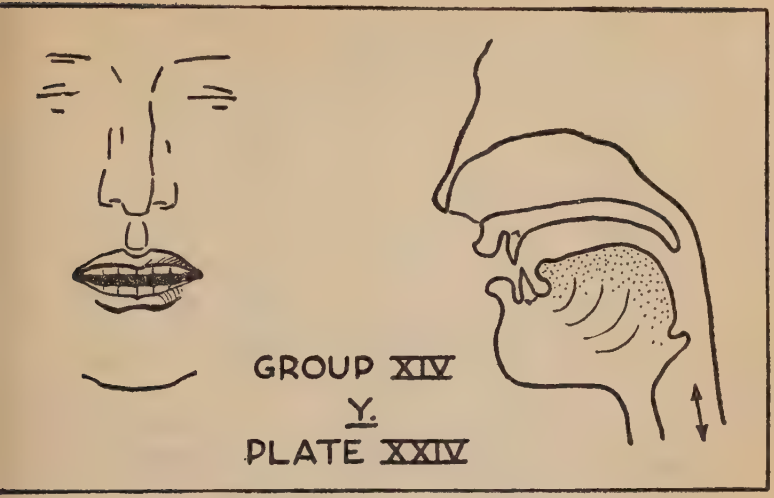
21. The owl hooted from his hole in the hollow hickory-tree.

22. The hunter on the first horse held a hooded hawk on his hand.

Silent H

hour	honest	honorable
heir	heirdom	herbage
herb	heiress	honorary
honor	heirloom	honesty

1. The heir will inherit a vast heirloom.
2. The heiress prized the family heirlooms.
3. The hour has come for honest opinions.
4. An honorable man values honesty in others.
5. Take a dose of this herb tea every hour.
6. Honors cannot be kept without honesty.
7. We gathered herbs of every kind.
8. Hour after hour we waited for the heir.



Group XIV. Y

Y

Rule.—Y is produced by approximating the sound for "ee."

Caution.—Do not try to make any consonant sound, but be satisfied to pronounce it as if it were a vowel.

Comment.—Y causes trouble because it is thought of as a consonant, and therefore contact of some speech organ is sought. If you eliminate all but its vowel value, or qualities, it will soon lose its terrors for stammerers. Produce it simply as the vowel "ee" with voiced sound. Its consonant quality will gradually assert itself as the vowel quality is given freely and without fear.

Initial Y

PRACTICE WAY	CONVERSATIONAL WAY
y AH	yAH
y A	yA
y E	yE
y O	yO
y OO	yOO
y AW	yAW

yard	yarn	yap	Yankee
yea	yale	yelp	yellow
year	yield	Yiddish	
yolk	yodel	yonder	yon
youth	yew	young	yucca
yawl	yawn	yowl	yearn

1. Yes, ye yeomen, yield!
2. The yellow cat yawned and yawned.
3. Yesterday you wore a yellow dress.
4. You may put the yolks of the eggs in the yellow bowl.
5. A jackal yapped and yelped out yonder among the yuccas.
6. That young man over yonder came from the Yukon.
7. The yeomen of York gathered around the yew-tree.
8. Yea, I yearn for a sight of the Yarrow.
9. "Yoo, yoo, yoo," moaned the wind.

10. You will see a yoke of young oxen in the yard.

11. Yetta Yates yearned to visit Yellowstone Park.

12. I saw a yacht and a yawl over yonder yesterday.

13. Yonder yew was planted years ago by Grandfather Young.

14. Yetta, you will find the yew-tree over yonder in that yard.

15. Yes, you must bathe your eyes.

16. The yachts raced from beyond Yonkers to New York.

17. Yet you must not yield to your yearnings.

18. Yetta embroidered the yoke with yellow yarn.

19. A Yankee youth told the best yarn of the year at the Yuletide party.

20. The yokel yelled when the yellow-jacket stung him.

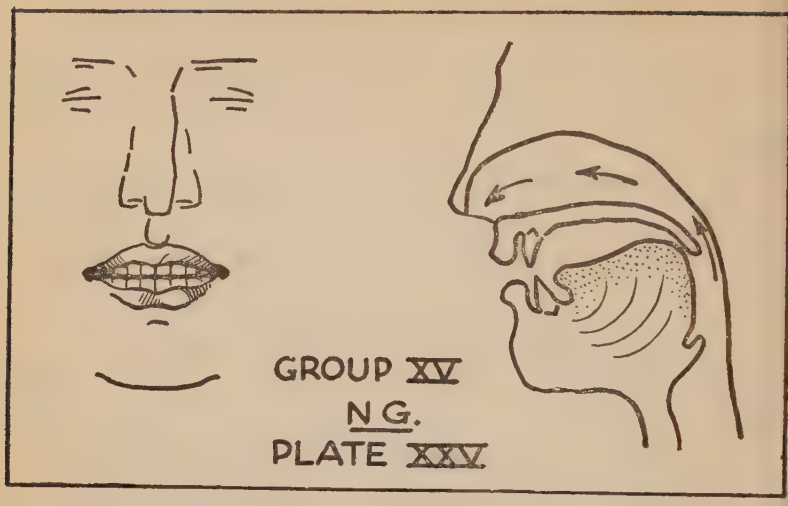
21. "Youth yearns to be old, while age yearns to be young again."

22. Mrs. Yates bought a yard of yellow silk and some yarn.

23. "Yes, yes," yelled the Yankee youth from yonder yacht.

24. The yarrow grows in Yetta's yard every year.

25. Young Yardsley Yates has not yet entered Yale.



Group XV. NG

NG

RULE.—NG is sounded by raising the back of the tongue toward the soft palate and by a vibration in the nose.

CAUTION.—Do not move the tongue or palate until all sound has ceased.

COMMENT.—See Foreign Accent section for further work, page 166.

LONG	SHORT
aNG	aNG
eNG	eNG
iNG	iNG
oNG	oNG
uNG	uNG

I. NG. Regular

A	E	I	O	U
rang	length	bring	song	lung
sang	strength	wing	long	tongue
hang	lengthy	thing	strong	young
bang	strengthen	sing	wrong	strung
fang	lengthen	king	gong	among

II. N as NG followed by K

A	E	I	O	U
drank		think	conquer	trunk
thank		pink	honk	monkey
bank		zinc	conquest	uncle
ankle		ink	donkey	drunk
anchor		distinct		Duncan

III. N as NG followed by G

A	E	I	O	U
language		finger	longer	hunger
tangle		linger	stronger	younger
strangle		England	mongoose	hungry
angle		English	Mongolian	jungle
angry		ingot	longest	youngest
anguish			strongest	ungual

1. The gong rang through the long hall.
2. The bells are ringing, "Ding, dong; ding, dong."
3. They are putting the rings into the wrong awnings.

4. The throngs are singing songs of victory before the king.

5. Flowers are springing, birds are singing, and little lambs are frisking and leaping.

6. The length and strength of this bird's wings are surprising.

7. Anxious and worrying about the lost child, they were wandering through the angry storm.

8. They are studying the English language in England itself.

9. The young monkey was sticking out its tongue and hanging by its tail.

10. Uncle Duncan has a zinc ink-well.

11. Bring a longer and stronger cord for tying the trunk.

12. The angry mongrel was barking at the hungry donkey.

13. A mongoose can conquer the longest snake in the jungle.

14. We lingered at anchor among the tangled reeds near the bank.

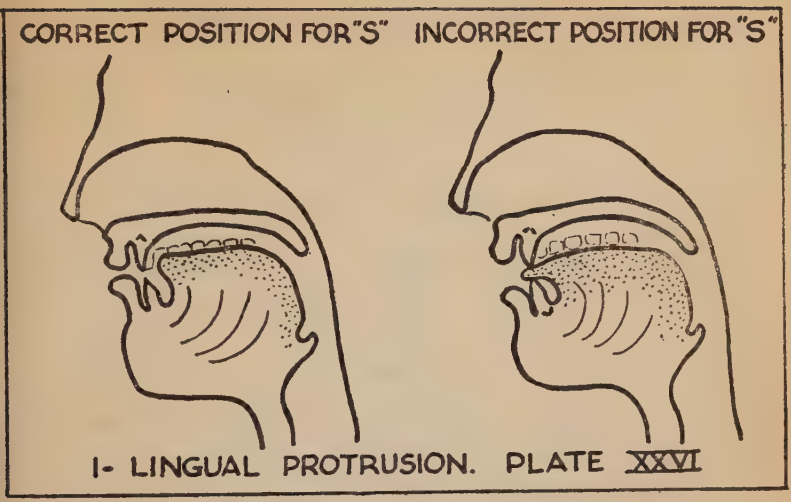
15. Long strings of drying apples hung from the ceiling.

16. The youngsters longed to try their strength by swimming the length of the tank.

17. Hear the clanging and the clanking and the jingling and the tinkling of the bells.

PART II

CORRECTING LISPING



1- LINGUAL PROTRUSION. PLATE XXVI

I. LINGUAL PROTRUSION

A. See definition and explanation of lisping given on page 8, and general lesson procedure given on page 34.

B. Study these diagrams for tongue position.

For sounding S correctly the tongue should be pulled back slightly and raised until the sides touch the teeth. The tip of the tongue is free. Now blow breath over the tip of the tongue and between the closed or nearly closed teeth. In cases of malocclusion of the teeth a good S may be approximated by curling the tip of the tongue under and raising the back of the tongue to the upper teeth. This leaves a groove through the centre of the tongue through which the breath can be blown with a hissing sound.

A. INITIAL CONSONANTS

Drill I. TH

Use both voiced and unvoiced sounds for TH.

thah
tha
the
tho
thoo
thaw

1. I have a thorn in my thumb from that thicket.
2. I live at Three-thirty-three Third Avenue.
3. Thank you for the thread and thimble.
4. Think everything out thoughtfully.
5. Three men went through the thick wood.
6. They found them for their mother.
7. There will be more there than they thought.
8. Thankful people thronged the theatre.
9. The thief threatened my throat.
10. They thought that that would prove their theory.
11. Theo bound the thick thong about my thigh.
12. Though the weather appeared cold, that lake began to thaw.

Drill II. T

Read drill down and then across.

thah —tah
tha —ta

the —te
tho —to
thoo —too
thaw—taw

1. Ten and ten and two are twenty-two.
2. Tell your trouble to Tom to-morrow.
3. Tie the tag on the table.
4. The tramp tripped over the trunk of the tree.
5. A telltale tattler troubled all the town.
6. Tony told them a terrible tale.
7. Try to take them to their train on time.
8. Take my trunk to the train on your truck.
9. Teddy, you will tear the tent that way.
10. Two men took the tar up to the top of the tall town tower.
11. Ten men will relieve the two in the tunnel.
12. Tom tried to tie the flag to the top of the tall tree.

Drill III. D

Read drill down and then across.

thah —dah
tha —da
the —de
tho —do
thoo —doo
thaw—daw

1. Dorothy did the work daintily.

2. Did Dora do that drawing?
3. Daughter, did you do the darning?
4. Dick did not dare go down on the dock.
5. He drummed while they drilled daily on deck.
6. Dave departed on a dark and dreary day.
7. Dolly worked all day on her doily.
8. Did you drop the doll in the dirt?
9. Dan drove the donkey down to take a drink.
10. The daring diver dove deep down.
11. Donald dreamed about the dragon.
12. They defended the fort from dawn till dark.

Drill IV. S

thah —sah
tha —sa
the —se
tho —so
thoo —soo
thaw—saw.

thane —sane	thin —sin	that —sat
thank —sank	thick —sick	thou —sow
think —sink	theme —seem	thee —see
thaw —saw	thigh —sigh	thine—sign
thumb—sum	thing —sing	thy —sigh
thong —song	thimble—symbol	they —say
	thought—sought	

1. Serve supper at seven.
2. Sam sang a sweet song on Sunday.
3. Sallie made a silk sweater.
4. Some one slew the snake.
5. Sadie played seesaw with Sylvia on Saturday.
6. Sarah sold satin at the September sale.
7. I spoiled my Sunday suit in the swamp.
8. We sailed swiftly over the sea.
9. We will soon see some snow.
10. The sea-gull soared serenely over the sea.
11. The speckled sparrow snapped up the small spider.
12. Sophie stepped on my satin slipper.
13. Snow spoiled the skating sport for the season.
14. I said that I smelled smoke and soot.

Drill V

A review of TH, T, D, and S

Read down and then across.

thah —tah —sah	thah —dah —sah
tha —ta —sa	tha —da —sa
the —te —se	the —de —se
tho —to —so	tho —do —so
thoo —too —soo	thoo —doo —soo
thaw—taw—saw	thaw—daw—saw

Review all sentences with TH, T, D, and S.

Drill VI. ST

Read down and then across.

thah—stah—sah
tha —sta —sa
the —ste —se
tho —sto —so
thoo—stoo—soo
thaw—staw—saw

1. Stand up straight and still.
2. Stop at the store for some steak.
3. We were stiff after climbing the steep stone stairway.
4. Strong steel wire held the strap on the stool.
5. They were strewing straw over the stable floor.
6. A strong stick stood in the corner of the stall.
7. One star struggled slowly out after the storm.
8. We will study for strength of style in story-writing.
9. Stella stole one step nearer the stairway.
10. The steer struggled and stamped in the stall.
11. A severe storm swelled the stream.
12. The stout student led them straight to the study hall.

Drill VII. Z

Read down and then across.

thah—zah—sah
tha —za —sa
the —ze —se
tho —zo —so
thoo—zoo—soo
thaw—zaw—saw

1. Zelda saw the zebra in the zoo.
2. We have zero weather in our zone.
3. Draw a zigzag line.
4. Zachary did the work with zeal.
5. I brought some zinc from Zorn.
6. Zelma can play well on the zither.
7. The zeppelin zigzagged over the Zuyder Zee.
8. The czar fell at the zenith of power.
9. The zephyr blew softly.
10. A man from Zulu will play the xylophone.
11. Zane travelled from Zanzibar to Zambezi.
12. A zealot named Zenobia sought to slay the czar.

Drill VIII. SH

Read down and then across.

thah —shah —sah
tha —sha —sa
the —she —se
tho —sho —so
thoo —shoo —soo
thaw—shaw—saw

1. She showed me the shell on the shelf.
2. She said I should shake out the shawl.
3. Shall we find a shady tree for shelter?
4. The sheep sought shelter near the shack.
5. The shuttle shone in the sun while it shot to and fro.
6. She shivered and shook from the shock.

7. Be sure to pull down the shade and shut the shop door.
8. The shadow of the ship showed on the ocean.
9. They sharply shook the shrieking shrew.
10. The shepherd sheared the sheep in the shelter of the shed.
11. She said to be sure to put the sugar on the shelf.
12. Shirley shrugged her shoulder.

Drill IX. ZH

Read down and then across.

thah—zhah—sah
tha —zha —sa
the —zhe —se
tho —zho —so
thoo —zhoo —soo
thaw—zhaw—saw

1. They were seeking for treasure.
2. He had no leisure time for pleasure.
3. We saw a beautiful azure sky.
4. Measure the amount and prove it by division.
5. The glazier carried a small brazier.
6. The collision gave them the occasion for the seizure.
7. In conclusion, they decided to make proper provision.
8. No amount of persuasion will alter our decision.

9. The supervision of the treasure will be a pleasure.

10. The doctor gave a decision that a lesion had affected her vision.

11. He spent all of his leisure time in seclusion.

12. The explosion upset their composure.

Drill X. CH

Read down and then across.

thah —chah —sah
tha —cha —sa
the —che —se
tho —cho —so
thoo —choo —soo
thaw—chaw—saw

1. A chalk-mark spoiled the chart.

2. The child brought chewing-gum.

3. The children cheered for the champion.

4. Charlie checked the children who were running after the chicken.

5. The chalk made the child choke.

6. "Cheep, cheep," said chickie from the cherry-orchard.

7. A cheerful, chubby little chap sat playing choo-choo.

8. Cheery Chickadee chirped and chattered.

9. The child had a cheap china doll.

10. I hope the new chime in the chapel will have a charming sound.
11. If you are chilly, pull your chair nearer the chimney.
12. Charlie gave the child a chocolate cherry.

Drill XI. J

Read down and then across.

thah —jah—sah
tha —ja —sa
the —je —se
tho —jo —so
thoo —joo —soo
thaw—jaw—saw

1. Jennie jumped and jigged for joy.
2. In June Joan will make jam and jelly.
3. Johnny played with a jumping-jack.
4. Julia told Jennie about Jack the Giant-killer.
5. John took the junk down to the janitor.
6. The jeweller brought some jade from Japan.
7. Joe jeered at the poor gypsy.
8. Jane made some Jiffy Jell.
9. Jack journeyed joyfully with Jim.
10. They joked and jibed at the jaunty jockey.
11. Jim bought jelly, jam, and junket.
12. The jury decided to reward both the general and the major.

B. FINAL CONSONANTS

Drill I. TH

Use both voiced and unvoiced TH and also both the long and the short sound of the vowels.

ath
eth
ith
oth
uth

1. Gather all the leather together.
2. That blow in the mouth broke three teeth.
3. She thought a moth had spoiled the cloth.
4. One Athenian youth took an oath to save the other.
5. The length and breadth of the cloth should both be the same.
6. Good weather all through the month will bring many here to bathe.
7. Wealth without health will not prove worth having.
8. The path of both lay together from north to south.
9. Ruth and Beth ought to take a deeper breath when they breathe.
10. The truth about that ill-gotten wealth would fill the other with wrath.

11. "A soft answer turneth away wrath," quoth Ethel to angry Judith.

12. Arthur rather believed the wealth of that Gothic ruin would prove to be another myth.

Drill II. T

Read down and then across. Use both long and short vowel sounds.

ath—at
eth—et
ith —it
oth—ot
uth—ut

1. Trot, trot, trot, went their little feet.
2. Count up to eighty-eight.
3. Nettie got her feet wet.
4. Put up the curtain and let in the light.
5. Let me set it in the right spot.
6. Eat right and your weight will be correct.
7. Betty brought her pet cat out to the lot.
8. Sit straight and still or the boat will upset.
9. Heat the kettle and then pour out the water into that pot.
10. Naught but great effort will set you straight.
11. I want a bright light at night.
12. A great rat will fight and beat a cat.

Drill III. D

Read down and then across. Use both long and short vowel sounds.

ath—ad
eth—ed
ith —id
oth—od
uth—ud

1. Dad said little Ned should go to bed.
2. They played in the yard at hide-and-seek.
3. Fred made a sled with old wood.
4. Maude found a dead bird on the ground.
5. Ida had to mend the old, soiled cloth.
6. Dad carried the load of lead to the wood-shed.
7. I am afraid David told what he had heard to Ed.
8. The brave deed that he did will be told around the world.
9. The old soldier boldly led at the head of the crowd.
10. I added up the account and paid what I had owed.
11. Ed dared me to stand on my head in the pond.
12. David followed the road to the end of the wood.

Drill IV. S

Read down and then across. Use both long and short vowel sounds.

ath—as
eth—es
ith —is
oth—os
uth—us

path —pass	faith —face
Beth —Bess	youth —use (noun)
myth —miss	mouth—mouse
lath —lass	north —Norse
math —mass	worth —worse

1. Press the piece of ice to your face.
2. The use of rice would be less if the price should be advanced.
3. Twice Bess won the race across the grass.
4. Miss Straus made this nice lace dress.
5. Puss will chase a mouse all over the house.
6. Place stress upon this sound in the sentence.
7. The flocks of geese feed on the moss and grass in this place.
8. Kindly pass us another glass of iced grape-juice.
9. The little lass did not cease to fuss over the loss of her pet goose.
10. She whips the dog when he barks through the fence.
11. My niece thinks her trunks are at this express office.
12. France assigned Red Cross delegates to the Swiss conference at the famous Peace Palace.

Drill V

Review drills with final TH, T, D, and S.

ath—at—as	ath—ad—as
eth—et—es	eth—ed—es
ith—it—is	ith—id—is
oth—ot—os	oth—od—os
uth—ut—us	uth—ud—us

Review sentences with the sounds of final TH, T, D, and S.

Drill VI. ST

Read down and then across. Use both long and short vowel sounds.

ath—ast—as
eth—est—es
ith—ist—is
oth—ost—os
uth—ust—us

1. They faced from east to west and pressed onward.
2. We just missed the last post.
3. I trust even the youngest may enlist.
4. Mr. Preston must be our first guest.
5. Just do your best and trust not in hasty work.
6. They made a hasty trip from coast to coast on the fastest express.
7. From first to last this list must be the truest and best.

8. Estelle lost some of her finest and most costly plants by that frost.

9. Betsy first pressed her waist and then dressed for breakfast.

10. The mist passed slowly and the coast showed to the eastward.

11. I passed my first and hardest test.

12. The finest must be placed first and the worst last.

Drill VII. TS

Read down and then across. Use both long and short vowel sounds.

ath—ats—as
eth—ets—es
ith —its —is
oth—ots—os
uth—uts—us

1. Betsy puts the hot pots on mats.
2. She sits and pats all her little pets.
3. That stray dog waits around and eats the cat's dinner.
4. The lights on the posts guide the boats past the nets.
5. He boasts that he can write two song ''hits'' every week.
6. Patsy counts them and heats them in vats.
7. She pits all the dates and stuffs them.
8. Betsy Metz wants lots of fancy belts and hats.

9. It's time the agents collected the rents for those lots.
10. Bert's new pelts were obtained by his own wits.
11. Let's see if it hurts him.
12. He sold all the hats, coats, suits, and pants.

Drill VIII. Z

Read down and then across. Use both long and short vowel sounds.

ath—az—as
eth—ez—es
ith —iz —is
oth—oz—os
uth—uz—us

1. Is this his, or is it theirs?
2. Busy bees buzz among the azalias.
3. He has lazy hands but busy eyes.
4. The fields are covered with flowers.
5. Use these scissors to cut those roses.
6. Please find us a cosey place under these trees.
7. Rose is frightened when she hears him growl like the grizzly bears.
8. Elizabeth always pays those children's fares.
9. These farmers' hens and eggs will bring the best prices.
10. The cause of Rose's troubles seems to be her lazy manners.
11. Stiff breezes caused waves even on the salt ponds.

12. Those freezing storms caused people to move from these houses on the sands.

Drill IX. SH

Read down and then across. Use both long and short vowel sounds.

ath—ash—as
eth—esh—es
ith —ish —is
oth—osh—os
uth—ush—us

1. I wish you would wash this dish.
2. The trash and ashes should be pushed out of sight.
3. Do you wish a plush or a mesh bag?
4. I wish to pay cash for the threshing-machine.
5. The fish splashed about in the meshes of the net.
6. The dish of luscious fruit fell with a crash.
7. His harsh master gave him a thrashing.
8. They were flushed with victory after a fresh clash at arms.
9. Bashful Ishmael flushed as the fresh boys dashed at him.
10. The usher rushed up to see what caused the crash.
11. Push the fresh fish away from the others.
12. Washington pushed across the Delaware and dashed upon the carousing Hessians.

Drill X. CH

Read down and then across. Use both long and short owel sounds.

ath—ach—as
eth—ech—es
ith —ich —is
oth—och—os
uth—uch—us

1. Watch for our new batch of chicks which we will atch.
2. Hitch your horse to the birch-tree near the church.
3. Match each patch or you will botch your work.
4. Fetch whichever pitcher you can reach.
5. For such a purpose a Dutch kerchief will be much etter.
6. The old witch lurched and fell into the ditch.
7. The teacher punished each boy that had pinched the ttle urchin.
8. The French built a trench which branched like the etter "H."
9. Fetch some peaches for your lunch.
10. Mr. Churchill tried to catch the urchin who stole eaches from his orchard.
11. The hunchback perched upon the bench, clutching ast an old leather pouch.
12. The rich merchant's house by the beach has a hatched roof and an old-fashioned latch.

Drill XI. J

Read down and then across. Use both long and short vowel sounds.

ath—aj—as
eth—ej—es
ith— ij—is
oth—oj—os
uth—uj—us

1. The pigeon flew from the cage to the hedge.
2. The fugitive kept a tragic vigil.
3. The majority pledged their allegiance by signing.
4. The stage plunged over the edge of the huge ledge.
5. The aged sage urged them to judge gently.
6. The major presented the legion with a badge of merit.
7. The strange little midget would not budge from the dungeon.
8. A beautiful hedge fringed the edge of the ledge.
9. They ejected the strange agitator from the village.
10. Madge urged the judge to buy more of her fudge.
11. The agent was injured when trying to dodge a car on the bridge.
12. The judge feared George was not agile enough to engage in college sports.

Drill XII. X

Read down and then across. Use both long and short owel sounds.

x (unvoiced) ks	x (voiced) gs
ath—ax—as	ath—ax—as
eth—ex—es	eth—ex—es
ith —ix —is	ith —ix —is
oth—ox—os	oth—ox—os
uth—ux—us	uth—ux—us

1. Max makes wax flowers of the finest texture.
2. Rose's new crex rugs are of the extra-heavy texture.
3. The Mexican was vexed when asked to explain the ax.
4. Explain why you were so extremely lax.
5. She exerted herself until she was nearly exhausted.
6. They escaped through this exit at exactly six.
7. She was excused when she explained how the box of ux became mixed with the wax.
8. The axle of the ox-cart will need an expert to fix it.
9. A man in a tuxedo suit entered the next taxicab with saxaphone.
10. The text of the Saxon note contained extremely xtravagant and exaggerated demands.
11. I expect to exchange my six oxen.
12. Excellent antiques were exhibited at the auxiliary xhibition.

II. LATERAL EMISSION

A

In beginning the correction of Lateral Emission, first observe the condition of tongue and palate. If either is unilateral, give special attention to those exercises which will counteract the trouble, namely Drills 1, 8, 9, 10, 11 of the tongue exercises. If the tongue is grooved crossways instead of lengthways, emphasize Drills 8 and 9. All the tongue exercises are especially necessary for these cases.

Begin by getting the correct sound for final R. The tongue must be lifted up and backward and the tip slightly rolled. This backward raised position of the tongue is helpful in placing the sounds of SH and S. Combine R with the vowels as follows:

ahr
ar
er
or
oor
awr

1. Martha hurt her ear.
2. Pure air will work wonders for your health.
3. The hunter scared the deer from under the birch.
4. Our sister hired the car for Saturday.
5. Ferns and flowers were scattered everywhere.
6. Bert was in Paris during the World War.

7. That severe storm tore four motor-boats from their oorings.

8. Mr. Moore was hard at work in the barn.

9. Every year the poor came here from far and near r dinner.

B

Combine final R with SH. Proceed step by step as the arts are numbered. The R is used in order to help in the roper placing of the tongue for SH.

1	2	3	4	5	6
ar	r—shr—ah	shr—ah	r—sh—ah	sh—ah	shah
r	r—shr—a	shr—a	r—sh—a	sh—a	sha
r	r—shr—e	shr—e	r—sh—e	sh—e	she
r	r—shr—o	shr—o	r—sh—o	sh—o	sho
or	r—shr—oo	shr—oo	r—sh—oo	sh—oo	shoo
wr	r—shr—aw	shr—aw	r—sh—aw	sh—aw	shaw

In case a clear SH cannot be obtained from the position r R, then try SH in combination with the vowel "ee," s follows:

(Say aloud)	(Whisper)—(Say aloud)			(Get set)—(Say aloud)		
esh—ah	ee	—	shah	ee	—	shah
esh—a	ee	—	sha	ee	—	sha
esh—e	ee	—	she	ee	—	she
esh—o	ee	—	sho	ee	—	sho
esh—oo	ee	—	shoo	ee	—	shoo
esh—aw	ee	—	shaw	ee	—	shaw

C

Proceed with S as with SH combined with R, lettin the tongue slide forward a little from the R to reach the position.

1	2	3	4	5	6
ahr	r—sr—ah	sr—ah	r—s—ah	s—ah	sah
ar	r—sr—a	sr—a	r—s—a	s—a	sa
er	r—sr—e	sr—e	r—s—e	s—e	se
or	r—sr—o	sr—o	r—s—o	s—o	so
oor	r—sr—oo	sr—oo	r—s—oo	s—oo	soo
awr	r—sr—aw	sr—aw	r—s—aw	s—aw	saw

Many cases find it easier to obtain S from the positio for T. Where this is the case, practise whispering T thre times in succession and the fourth time prolong it into T thus: t, t, t, tssss. Do not at first name this latter sound a TS, but suggest that it is merely a stretching out of th sound for T, otherwise the mental image of the S soun may be so strong that unconsciously the pupil will slide t his old habitually incorrect position. Compare it to press ing an electric button, three short rings and one long ring Do not vary the tongue position in the slightest, any mor than you would move your finger. Repeat this until the S sound is being given quite clearly, then name it and proceed with the following drills:

ts—ah	tsah	sah
ts—a	tsa	sa
ts—e	tse	se

ts—o	tso	so
ts—oo	tsoo	soo
ts—aw	tsaw	saw

Read down and then across.

lets	—less	—lest	kits	—kiss	—kissed
bets	—Bess	—best	pats	—pass	—past
mats	—mass	—mast	fates	—face	—faced
mits	—miss	—mist	rates	—race	—raced
lots	—loss	—lost	bates	—base	—based
hits	—hiss	—hissed	seats	—cease	—ceased
gets	—guess	—guest	plates	—place	—placed

D

For such cases as violently pull one or both corners of he mouth backward, combine "oo" with S. Remember hat W nearly approximates "oo," so that we can work rom this to the breath sound of WH and then to S alone. This gives a contracted position of the lips and will help to roduce the necessary relaxed position of the corners of the nouth in place of the accustomed backward pull.

Watch in a mirror while doing these drills.

1	2	3	4	5
o—sw—ah	sw—ah	swh—ah	s—ah	sah
o—sw—a	sw—a	swh—a	s—a	sa
o—sw—e	sw—e	swh—e	s—e	se
o—sw—o	sw—o	swh—o	s—o	so
o—sw—oo	sw—oo	swh—oo	s—oo	soo
o—sw—aw	sw—aw	swh—aw	s—aw	saw

Additional practice for this same purpose may be had by giving S in combination with certain breath sounds. Repeat each sound several times in rapid succession for proper direction of the air-current: fs, ps, ts, ths, ks, swh, sh (here use the sound for S and H separately, not the familiar SH). Then combine these sounds with the vowels.

E

To produce CH use TSH and blend to the proper sound for CH.

Drills for CH and J.

1	2	3	4	5
r—chr—ah	chr—ah	r—ch—ah	ch—ah	chah
r—chr—a	chr—a	r—ch—a	ch—a	cha
r—chr—e	chr—e	r—ch—e	ch—e	che
r—chr—o	chr—o	r—ch—o	ch—o	cho
r—chr—oo	chr—oo	r—ch—oo	ch—oo	choo
r—chr—aw	chr—aw	r—ch—aw	ch—aw	chaw

1	2	3	4	5
r—jr—ah	jr—ah	r—jr—ah	j—ah	jah
r—jr—a	jr—a	r—jr—a	j—a	ja
r—jr—e	jr—e	r—jr—e	j—e	je
r—jr—o	jr—o	r—jr—o	j—o	jo
r—jr—oo	jr—oo	r—jr—oo	j—oo	joo
r—jr—aw	jr—aw	r—jr—aw	j—aw	jaw

F

Lists for use with SHR and SW.

shrink	shrine	swing	swift
shrank	shriner	swear	sweat
shrunk	shreds	swirl	swam
shroud	shrewd	sway	swish
shriek	shrew	sweet	swan
shrimp	shrill	swell	switch
shrub	shrivel	swamp	swallow
shrug	shrapnel	swoon	swine

List for use with S and SW. Read across.

swing—sing	swine —sign
swum—sum	swift —sift
sway —say	sweat —set
sweet—seat	swam —Sam
swell —sell	swoon—soon

List for distinguishing S from SH. Read across.

see —she	sip —ship
so —show	sack—shack
soar —shore	sigh—shy
soul —shoal	sue —shoe
sign —shine	sour—shower
say —shay	sort —short
same—shame	sell —shell
save —shave	sop —shop

PART III

CORRECTING FOREIGN ACCENT

FOREIGN ACCENT

There are four distinct lines of difficulties which present themselves in dealing with Foreign Accent, one or all of which an individual may have. See definition of terms, p. 10. The fourth class of difficulties, however, troubles with certain consonants, properly falls under the head of Defective Phonation and will be reserved for discussion under that topic.

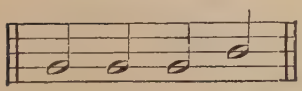
A. In dealing with the Rising Inflection connect the thought with music. Sing up and then down the scale. Then sing *a*, "me, me, me, sol," and compare with *b*, "me, me, me, do."

Connect with *a*.)—"May I go out?"

Connect with *b*.)—"I may go out."

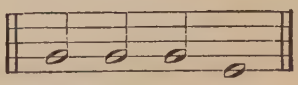
QUESTION

a



STATEMENT

b



1. May I go out?
2. Will you pass the papers?
3. Is it six o'clock yet?
4. Am I on time?

1. I may go out.
2. John will pass the papers.
3. It is not yet six o'clock.
4. I am on time.

5. Did Mary ask who was there?	5. Mary asked who was there.
6. Will Tom help us tomorrow?	6. Tom will help us tomorrow.
7. Can you play handball?	7. You can play handball.

B. Proper Accent and Syllabication must be learned through careful imitation or by referring to a dictionary for long or difficult words. Suggestive lists follow:

car'penter	not carpen'ter	the'atre	not thea'tre
care'lessly	not careless'ly	mu'sic	not music'
char'acter	not charac'ter	defect'	not de'fect
mid'dle	not middle'	address'	not ad'dress
lit'erary	not litera'ry	hotel'	not ho'tel
lit'erature	not literature'	excess'	not ex'cess
lit'tle	not little'	ide'a	not i'dea
mis'chievous	not mischie'vous	muse'um	not mu'seum
or'chestra	not orches'tra	romance'	not ro'mance
ar'mistice	not armis'tice	pretense'	not pre'tense

C. The third division deals with Improper Vowel Quality. There is need here for accurate imitation—training the ear for sound and the eye for correct mouth position. Use a great amount of individual as well as concert work. Insist upon a full, strong tone and frequent reading aloud within the hearing of some one who speaks the language as accurately as possible.

Vowel Chart

I	II	III	IV
äh (palm)	ā (name)	ă (at)	ow (now)
a (name)	ē (see)	ĕ (let)	oo (book)
e (see)	ī (bite, my)	ĭ (in)	oi, oy (coin, boy)
o (so)	ō (no)	ŏ (on)	
oo (noon)	ū (under)	ŭ (us)	
aw (saw)			

Emphasize the SHAPE of the mouth in order to get the true vowel sound.

I. Vowels having single sound and one motion.

ah—O —large oval—drop chin.
ē —▭—rectangular shape.
oo—o —smallest circle.
ă —□ —large square—palate movement.
ŏ —O —largest circle—high palate.
ŭ —O —large circle—palate movement.
ĕ —o —diminishing circle—palate movement.
ĭ —o —diminishing circle—palate movement.
o͝o—o —smallest circle—palate movement.

II. Vowels having double sounds and more than one motion.

ā —(ĕ+ē) —from O to ▭.
ī —(ah+ĕ) —from O to ▭ a bite.

ō —(ŭ+oo) —from O to o, a chin movement.
ū —(ē+oo) —from [ ] to o, lip movement.
ow—(ah+oo)—from O to o.
aw—(ō+ŭ) —from O to o to O—three sounds—lips move together and apart.
oi —(aw+ē) —from O to o to [ ]—three sounds—lips together, then spread wide.

1. Practise each vowel list separately.

2. Give each vowel in connection with the following list of consonants, using the consonant first as the initial sound and then as the final sound:

mah, pah, bah, wah, whah, fah, etc.
ahm, ahp, ahb, ahf, etc.

m	w	f	th	t	s	sh	ch	l	r	n	k	h	y	ng
p	wh	v	th	d	z		j				g			
b											(qu)			

3. Where difficulty is encountered, refer to the comparative list, either vowel or consonant, containing that sound. Supplement the consonant lists with the work given under Part IV, Defective Phonation, where special trouble is encountered with consonants.

4. Apply in conversation, reading, etc.

For additional vowel work, see Birmingham and Krapp, "First Lessons in Speech Improvement."—Part II. Exercises in the vowels, beginning at page 114.

Comparative Lists for Vowels

I. Where "e" and "i" are confused.

See chart for mouth positions. Place index-fingers lightly on cheeks to suggest broadened position of the tongue for "ē." Place fingers high up on throat to suggest where the slight click for "ĭ" occurs.

eat	—it	seep	—sip
leave	—live	deep	—dip
eel	—ill	reap	—rip
peal	—pill	leap	—lip
meet	—mitt	feet	—fit
neat	—knit	week	—wick
seat	—sit	leak	—lick
seek	—sick	each	—itch
bead	—bid	feel	—fill
seal	—sill	peat	—pit
heel	—hill	real	—rill
seen	—sin	sheep	—ship
meal	—mill	wean	—win
weep	—whip	steal	—still
sleet	—slit	deed	—did
beet	—bit	heat	—hit

II. Where "oi" and "aw" are confused. Emphasize the vanishing sound for each one:

"oi" vanishes on "ē."
"aw" vanishes on "ŭ."

Place fingers as previously suggested for "ē" and "ŭ."

boil —bawl
cloy—claw
oil —all
toil —tall
foil —fall

Roy—raw
joy —jaw
soil —Saul
coil —call

III. Where "ir, ur" are confused with diphthong "oi," exaggerate vanishing "ē" sound in diphthong "oi."

soil —serl
voice —verse
loin —learn
Boyd —bird
boys —burrs
coil —curl
adjoin—adjourn
boil —beryl
oil —earl
oily —early
foil —furl

girl not goil
third not thoid
turn not toin
tern not toin
first not foist
person not poison
pearl not poil
verb not voib
journey not joiney

IV. Where "aw" and "or" are confused.

Review position for "r" and "aw" and dwell upon vanishing sound of "ŭ." Aw finishes with a separation, and "o" with a contraction, of the lips.

corn not cawn
tore not taw
four not faw
lord not lawd

saw —sore
thaw—thor
gnaw—nore
caw —core

more not maw
born not bawn
thorn not thawn
door not daw
shore not shaw

law —lore
raw —roar

V. Where "aw" and "ŏ" are confused. Dwell upon he two movements and sound elements of "aw," vanishing on "ŭ" and contrast with the single open position for "ŏ."

caught —cot
gnawed—nod
naught —not
clawed —clod
balks —box
cawed —cod
pawed —pod

fraud —frock
sawed —sod
Paul —Polly
stalk —stock
daughter—dot

VI. Where "ah" and "ă" are confused. Emphasize he difference in lip position, jaw movement, and click of palate for these sounds. See chart on pages 157, 158. The ue for "ah" is *drop chin* and for "ă" is *make mouth square, nd click.* "Ah" is made in the fore part of the mouth nd "a" in the back.

park—pack
bar —back
tar —tack
star —stack

car —carry
bar —barrier
tar —tarry
mar—marry
far —farrier

VII. Adding the sound of "r" to final "aw" or to final obscure "a." Both finish with the mouth open for the "ŭ" sound. Avoid the tendency to close the mouth before completely finishing the word or to make a contact between the tongue and the back of the upper teeth.

draw	not drawr
saw	not sawr
law	not lawr
thaw	not thawr
flaw	not flawr
awe	not awer
claw	not clawr
paw	not pawr
gnaw	not gnawr
caw	not cawr
straw	not strawr

piano not pianer
tomato not tomatr
potato not potatr

umbrella	not umbreller
America	not Americer
banana	not bananer
Jamaica	not Jamaicer
Augusta	not Auguster
lava	not laver
idea	not idear
soda	not soder
sofa	not sofer
India	not Indier
China	not Chiner
kimona	not kimoner
comma	not commer
vanilla	not vaniller
extra	not extrer
Ida	not Ider
Anna	not Anner

Comparative Lists for Consonants

I. Where there is difficulty in sounding TH.

See Part I, pages 66 to 71, and Part II, pages 126 and 135,

or work upon TH. Emphasize the fact that this sound is produced by a scratching motion and not by biting, and that it is made on an INWARD pull of the tongue.

INITIAL TH		FINAL TH	
unvoiced	*voiced*	*unvoiced*	*voiced*
thin	this	month	with
thick	thus	both	smooth
thousand	they	mouth	mouths
thing	the	bath	bathe
think	that	tooth	loathe
thief	them	breath	breathe
thank	their	cloth	clothe
thumb	then	teeth	teethe
thimble	those	oath	oaths
theatre	there	youth	youths
thirty	thee	path	paths
third	thy	north	writhes
thought	thine	truth	truths
thermos	thou	width	

MEDIAL TH		INITIAL THR
unvoiced	*voiced*	*unvoiced*
wealthy	weather	thrash
lengthy	mother	thread
monthly	worthy	threaten
breathy	wither	three
stealthy	southern	threshold

earthly	northern	thrice
Pathé	although	thrift
youthful	leather	thrive
pithy	father	throat
panther	rather	throne
southward	together	through
northward	another	thrush
method	brethren	thrust
author	bother	

T AND TH				D AND TH
tin	—thin	boat	—both	day —they
tie	—thigh	heart	—hearth	den —then
tree	—three	wit	—width	dare—there
tick	—thick	toot	—tooth	dis —this
tank	—thank	mout	—mouth	dem—them
taught	—thought	naught	—north	dose—those
		wit or wid	—with	

II. Where the sounds for W, F, and V are confused.

See that W is nearly equivalent to the sound for "oo." It is a near-vowel. Emphasize this vowel quality and the rounding of the lips.

For F emphasize the scratching motion of the teeth on the lower lip and the blowing of the breath. V has the same motion but is accompanied by a buzzing sound.

Read the following drills down and then across:

wah	fah	vah
wa	fa	va

we	fe	ve
wo	fo	vo
woo	foo	voo
waw	faw	vaw

Read these word lists down and then across.

W (OO)	F (SCRATCH)	V (BUZZ)
wail	fail	vale
wane	fain	vain
wine	fine	vine
weal	feel	veal
wend	fend	vend
we	fee	v
Walt	fault	vault
west	festival	vest
werry	ferry	very
weir	fear	veer
wary	fairy	vary

III. Where the sounds for SH, CH, and J are confused.

Emphasize the tapping of the tongue for CH and J, while the tongue is held steady for SH. The latter is a prolonged sound, while the former are explosive.

Read down and then across.

shoes	choose	Jews
shear	cheer	jeer
shin	chin	jin
ship	chip	jip

shill	chill	jill
shore	chore	
	chest	jest
shack		Jack
sheep	cheap	
sheaf	chief	
shap	chap	Jap

IV. Where NG is given either as NGG or as NGK.

1. Explain the production of G and K thoroughly, bringing out the clicking or tapping of the palate.
2. Compare these with the forward position on the tongue for N.
3. Sound NG keeping the tip of the tongue free and the centre of the tongue raised.
4. Prolong the sound of NG, and then cut it short sharply by relaxing the palate.

See Part I, pages 120, 121, 122, for lists and sentences.

Comparative Lists

ing —ink	hanger —hanker
sing —sink	singer —sinker
thing—think	banging —banking
wing —wink	singing —sinking
bring—brink	winging —winking
bang —bank	clinging —clinking

rang —rank
sang —sank
king —kink
hung —hunk
bung —bunk
sung —sunk

clanging—clanking

Medial NG can be given more easily if the tone production of the syllables is thought of as coming forth at right angles. Guide by moving the hand horizontally for the first syllable and dropping straight down for the last syllable thus:

sing |
er

This tends to do away with slurring and consequent clicking of the palate.

Read across.

sing	sing | er	sing | ing
ring	ring | er	ring | ing
sling	sling | er	sling | ing
sting	sting | er	sting | ing
fling	fling | er	fling | ing
bang	bang | er	bang | ing

hang	hang | er	hang | ing
wing	wing | er	wing | ing
bring	bring | er	bring | ing
throng	throng | er	throng | ing
clang	cling | er	cling | ing
wang	wang | er	wang | ing

PART IV

CORRECTING DEFECTIVE PHONATION AND COGNATE DEFECTS

DEFECTIVE PHONATION AND COGNATE DEFECTS

See also general information given on pages 11 to 15.

1. Defective Phonation

All sounds must be learned through imitation of the correct sound. For very young children use the list of imitative sounds following. Be very careful lest they become too conscious of their organs of speech and flounder wildly in their efforts to secure the different tongue positions. In the case of older children secure the exact position of the organs of speech for each particular difficult sound. Use a mirror that the student's eye may supplement his sense of touch for greater exactness. If the fingers are placed upon the cheeks and lips also in order to suggest the desired position of the tongue within, it will be found to help materially.

Introduce the imitative sounds as for an animal game, or in connection with the nursery rhymes or the kindergarten songs.

M—moo, moo, moo.	Hum a song on mmmmm.
P—peep, peep, peep.	Pitter-patter song.
B—baa, baa, baa.	Bye, bye, Baby Bunting.

W—wee, wee, wee (piggy).

WH—whir, whir (a wheel whirling).

F—fe, fi, fo, fum (giant's story).

V—vvvvv (airplane).

TH—th (prolong as when a cat spits).
T—tick, tock, tick, tock. Tap, tap, tap.
D—Daddy, daddy.
S—sssss (hissing of geese).
Z—Buzz (bees or flies).
SH—sh! (hushing).
CH—choo, choo, choo (steam engine).
J—Jig, jog, jiggity, jog (old farm horse).
L—la, la, la (singing).
R—grrr (bear's growl).
N—nnnnn (horse's neigh).
QU—quack, quack, quack (duck).
K—coo, coo, coo (dove).
G—gurgling or gargling in throat.
Y—yoo, yoo, yoo (wind). Say it as "ee oo."
H—ha, ha, ha (laughing).
NG—ding dong, ding dong (bell).

Development of Some Difficult Sounds

I. W—

1. Do not bite into the lip.
2. Make the lips round.
3. Place the little finger on the lower lip, gently holding it down.
4. Dwell upon the sound of W being like "oo."
5. Drill: wah, wa, we, wo, woo, waw.
6. See Part I, pages 54, 55, for words and sentences with the sound of W.

See Part III, page 165, for W contrasted with F and V.

II. TH—

1. Practise blowing with the tip of the tongue out.
2. Practise scratching the tip of the tongue between the teeth.
3. Combine these motions, blowing as the tongue is being drawn back.
4. Combine TH with the vowels. Use it in conversation. See the word lists found under Foreign Accent, pages 163, 164, and Part I, pages 66 to 71, for sentences; also Part II, pages 126 and 135.

III. R—

1. Practise grooving the tongue.
2. Practise trilling, trrr, trrr.
3. Combine R with other sounds to help locate it; with shr, if the tongue is hard to roll; with nr, if the tongue lies flat; with lr, if the tongue is held too far back, producing a guttural R.
4. Drill from final R to initial R as follows:

ahr—r—ah	ahr—ah	ahrah	rah
ar—r—a	ar—a	ara	ra
er—r—e	er—e	ere	re
or—r—o	or—o	oro	ro
oor—r—oo	oor—oo	ooroo	roo
awr—r—aw	awr—aw	awraw	raw

5. See Part I, pages 100–101, for words and sentences with initial R, and Part II, page 146, for sentences with final R.

IV. L—

1. Practise Tongue Exercises No. 5 and No. 2.
2. Derive it from the position for T. Repeat rapidly tl tl tl.

Read the following lists horizontally:

tip —lip	take —lake
top —lop	time —lime
tap —lap	tame —lame
toe —low	tend —lend
took—look	tear —leer
toss —loss	turn —learn
tare —lair	Tilly —lily
tile —lisle	tongue—lung

3. See Part I, pages 96–98, for words and sentences for practice.

V. NG—

See Foreign Accent, page 166.

VI. S—

1. If it is a case of Lateral Emission, follow directions for same.
2. See work on Nasality following if the S is given through the nose. This is commonly the trouble in deaf cases.

VII. SH—

1. If it is a case of Lateral Emission, follow directions for same.
2. If not a case of Lateral Emission, the tongue is probably held forward near the front teeth. Take the exercises for drawing the tongue backward and for rolling the sides of the tongue. Connect with the sound for R for correct position.

VIII. CH—

1. Sound T in its proper position.
2. Sound SH in its proper position.
3. Blend the two sounds, gradually working up speed.

IX. K (C), G—

1. Practise the tongue exercise for raising the back of the tongue.
2. Open the mouth and expel the breath gently.
3. Combine the two motions. Be sure the tip of the tongue is held down. Compare with coughing.
4. For sounding G employ the same general directions but produce the sound in the throat. Compare it with gargling.

2. Undeveloped Speech

A. Gradually acquire proficiency in all the tongue exercises. Where the tongue is thought to be partially paralyzed, rod it with a sharpened tongue-depressor until reactions

set in. Do not seek to develop too many exercises a first.

B. Try out for the vowels. Drill over and over o those that can be produced in order to establish them very firmly. Gradually add the new vowels, taking first those most similar to the vowels already known.

C. Connect the vowels which can be given with the consonants, following the order as given in the section fo Stammerers. If any sound proves too hard, skip it until later. Keep each sound distinct at first, but gradually blend them as the sound becomes more clear and distinct and is given with ease.

m...ah	m..ah	m.ah	mah
m...a	m..a	m.a	ma
m...e	m..e	m.e	me
m...o	m..o	m.o	mo
m...oo	m..oo	m.oo	moo
m...aw	m..aw	m.aw	maw

a...m	a..m	a.m	am
e...m	e..m	e.m	em
i...m	i..m	i.m	im
o...m	o..m	o.m	om
u...m	u..m	u.m	um

D. Follow the word lists and easier sentences in Part I, as each of the sounds is developed in turn.

3. High Pitch

A. Practise the tongue exercises for flexibility.

B. Say "ah" while pressing gently upon the front of ıe thyroid cartilage. This releases the tension and lowers ıe pitch by broadening the angle of the voice box.

C. Give the vowels in three levels of pitch:

ah
ah
ah.

ıdicate the drop of the voice by holding the hand high, ıedium, and low. Give all of the vowels in this way.

D. Give the complete vowel drill as indicated on page 7.

E. Read sentences, recite poetry, etc., in this newly eveloped low pitch.

A MONOTONE is caused by the lack of movement of ıe arytenoids and cricoid. Massage the throat while saying ah." Practise the vowels as stated, but in an ascending ather than descending scale.

4. Nasality

1. Practise the vowel drill and tongue exercises. Rais- g the fallen palate is most important and must be done ıe or two hundred times daily in order to gain any real enefit.

2. Practise the vowels with certain consonants, hold-

ing the nose occasionally in order to direct the sound or air-current through the mouth. Use a full, deep tone, with lowered pitch. The following consonants may be used well in this way:

h, k, th, f, t, ch, sh, s

3. Recite poetry, read, etc., in the new tone.

5. Hoarse Voice

1. Practise tongue exercises. The lifting of the palate is the most important of the tongue exercises and should be practised one or two hundred times daily.

2. Practise the vowel drill while pressing gently at the sides of the thyroid. This lengthens the cords and so raises the pitch.

3. Massage the throat while saying "ah." This restores the movements of the arytenoids.

4. Recite and read in the new voice.

6. Aphonia

Aphonia cases are usually also hoarse-voice cases. Therefore follow the directions for Hoarse Voice.

1. Massage the throat upward.

2. Give breathing exercises if the chest appears narrow and sunken.

3. Repeat the vowel drill, standing as far as possible from the instructor and striving for all possible voice support. Repeat single vowels, prolonging with a circular in-

ection. Practise the vowels as many times as possible each ay.

4. Then apply this new tone in reading, speaking, etc.

7. Cleft Palate

Because of the open roof of the mouth, the air-current nd vibrations in speaking will all tend to nasal emission. onsequently, the work for nasality must be followed with ie exception of the palate exercise. Do not hold the nostrils osed continuously while giving any drill, or the pressure the oral cavity may become so great as to rupture the late further. Strive to use the teeth and adjacent portion the hard palate as the sounding-board for the vowels. consonant production use freedom in the placing of the ngue in whichever spot will bring the best results.

APPENDIX

Suggestive Sounds for Young Children

M

Hungry Kitty cries: "Mew, mew, mew."
Mooley Cow answers: "Moo, moo, moo,
Miss Muffet, here is milk for you."

P

Pretty pussy purrs and purrs.

"Peep, peep, peep," says pretty little chickie.

Pitter patter, falls the rain,
Pattering on our window-pane.

B

Bye o, bye o, Baby Bunting.
Busy bees buzz and buzz and buzz.
Boy Blue blow your bugle—boo, boo, boo.

W

Piggy Wiggy will squeal: "Wee, wee, wee."

WH

Who will join our Indian pow-wow?
Whoop la, whoop la, whoop la, whoo, whoo.

T

Twit, twit, twee,
A tiny birdie's in the tree.

Tick tock, tick tock,
Ticked my tiny clock.

Too, too-toot, too too-toot,
Toot your horns together.

D

Diddle daddle dee, down dropped he.
Iddle addle ed, put him into bed.

S

See us march and sing
With our singing combs, Ssss, ss, sss, etc.
(Hiss a tune through the closed teeth.)

Z

The honey-bees are singing "Zoom, zoom, zoom."

SH

Hush a bye, hush a bye, Baby, hush.

CH

Hear the engine puff, as it climbs the mountain steep,
Choo choo-choo, choo choo-choo.

J

Mount and ride for a frolic-o,
We're on our way to Jericho.
Jig, jog, jiggity jog,
Jig, jog, jig.

L

Children laugh and sing,
Dancing in a ring,
Tra la lala,
Tra lala lala la la.

R

Red Robin's song rang cheerily
As he sang to me,
Chi ree, chi ree,
Chi aree aree.

The drum says, tr rah, tr rah, trrah, trrah, trrah.

NG

Ding dong, ding dong, ding dong bell.

Cling, clang, cling clang cling,
Hear the fire gongs ring.

K

When you hear: "Caw, caw, caw,"
Crows are seeking corn, corn, corn.

Coo koo, coo koo, the cuckoo's call I love.
Coo rroo, coo rroo, answers little dove.

Mother hen calls: "Cluck, cluck, cluck,
Where are you?"
The rooster answers: "Cock a doodle doo."

G

"Gobble, gobble, gobble," says the great big turkey.

QU

"Quack, quack, quack," called the duck.

Y

The wind wails: "Yoo oo oo, yoo oo oo."

H

Oh ho, oh ho, oh ho, how the wind howls, oh ho.
Honk, honk, hear me honk my horn.

Selections for Stammerers and Stutters

Group I. M, P, B

The Owl and the Pussy-Cat went to sea
In a beautiful pea-green boat.
They took some honey, and plenty of money
Wrapped up in a five-pound note.

The Owl looked up at the moon above,
And sang to a small guitar,
"O lovely Pussy! O Pussy, my love!
What a beautiful Pussy you are,—
You are;
What a beautiful Pussy you are!"

EDWARD LEAR

I'm glad the sky is painted blue;
And the earth is painted green;
And such a lot of nice fresh air
All sandwiched in between.

ANONYMOUS

In May, when sea-winds pierced our solitudes,
I found the fresh Rhodora in the woods,
Spreading its leafless blooms in a damp nook,
To please the desert and the sluggish brook.
The purple petals, fallen in the pool,
Made the black water with their beauty gay.

EMERSON

When the Norn Mother saw the Whirlwind Hour
Greatening and darkening as it hurried on,
She left the Heaven of Heroes and came down
To make a man to meet the mortal need.
. . . . . .
And laid on him a sense of the Mystic Powers,

Moving—all husht—behind the mortal veil.
Here was a man to hold against the world,
A man to match the mountains and the sea.

EDWIN MARKHAM

The chestnut's proud, and the lilac's pretty,
The poplar's gentle and tall,
But the plane-tree's kind to the poor dull city—
I love him best of all!

EDITH NESBIT

Pussycat Mole
Jumped over a coal,
And in her best petticoat burned a great hole.
Poor Pussy's weeping, she'll have no more milk,
Until her best petticoat's mended with silk.

Pease-pudding hot,
Pease-pudding cold,
Pease-pudding in the pot,
Nine days old.

Pat-a-cake, pat-a-cake, baker's man!
So I will, master, as fast as I can:
Pat it and prick it and mark it with T,
Put in the oven for Baby and me.

Peter Piper picked a peck of pickled peppers;
A peck of pickled peppers Peter Piper picked;

If Peter Piper picked a peck of pickled peppers,
Where's the peck of pickled peppers Peter Piper picked?

Bishop and abbot and prior were there;
Many a monk, and many a friar,
Many a knight, and many a squire,
With a great many more of lesser degree.

RICHARD HARRIS BARHAM

As I was walking up the street,
A barefoot maid I chanced to meet;
But O the road was very hard
For that fair maiden's tender feet.
O Mally's meek, Mally's sweet,
Mally's modest and discreet,
Mally's rare, Mally's fair,
Mally's every way complete.

BURNS

From the misty shores of midnight,
touched with splendors of the moon,
To the singing tides of heaven, and the
light more clear than noon,
Passed a soul that grew to music till
it was with God in tune.

H. VAN DYKE

You must wake and call me early,
call me early, mother dear;

To-morrow'll be the happiest time of
all the glad New-year;
Of all the glad New-year, mother, the
maddest merriest day,
For I'm to be Queen o' the May, mother,
I'm to be Queen o' the May.

TENNYSON

Sweet are the primroses pale and the violets after a shower,—
Sweet are the borders of pinks and the blossoming grapes on the bower,—
Sweeter by far is the breath of that far-away woodland flower.

H. VAN DYKE

Robert of Lincoln's Quaker wife,
Pretty and quiet, with plain brown wings,
Passing at home a patient life,
Broods in the grass while her husband sings:
Bob-o'-link, bob-o'-link,
Spink, spank, spink;
Brood, kind creature; you need not fear
Thieves and robbers while I am here.

BRYANT

When beechen buds begin to swell,
And woods the bluebird's warble know,
The yellow violet's modest bell
Peeps from the last year's leaves below.

BRYANT

Boats sail on the rivers,
And ships sail on the seas;
But clouds that sail across the sky
Are prettier far than these.

There are bridges on the rivers,
As pretty as you please;
But the bow that bridges heaven,
And overtops the trees,
And builds a road from earth to sky
Is prettier far than these.

C. G. ROSSETTI

Group II. W, WH

Great, wide, beautiful, wonderful World,
With the wonderful water round you curled,
And the wonderful grass upon your breast—
World, you are beautifully dressed!
The wonderful air is over me,
And the wonderful wind is shaking the tree.
It walks on the water, and whirls the mills,
And talks to itself on the tops of the hills.

WM. B. RANDS

The things are mighty few on earth
That wishes can attain.
Whate'er we want of any worth
We've got to work to gain.

EDGAR A. GUEST

Whistle when you're lonely,
Whistle when you're blue,
Whistle when you want me
And I'll come to you.
This shall be your whistle
When I'm near you,
Let me hear you
Whistle that way too.

No man is born into the world whose work
Is not born with him; there is always work
And tools to work withal, for those who will;

LOWELL

Three fishers went sailing away to the west,
Away to the west as the sun went down;
Each thought on the woman who loved him the best,
And the children stood watching them out of the town;
For men must work, and women must weep.

KINGSLEY

Group III. F, V

For flowers that bloom about our feet;
For tender grass so fresh and sweet;
For song of bird, for hum of bee;
For all things fair we hear or see,
Father in Heaven, we thank Thee.

EMERSON

When the logs are burning free,
Then the fire is full of glee:
When each heart gives out its best,
Then the talk is full of zest:
Light your fire and never fear,
Life was made for love and cheer.

H. VAN DYKE

Flag of the free heart's hope and home!
. . . . . .
Forever float that standard sheet!
Where breathes the foe that falls before us,
With Freedom's soil beneath our feet,
And Freedom's banner streaming o'er us?

J. R. DRAKE

Ere russet fields their green resume,
Sweet flower, I love, in forest bare,
To meet thee, when thy faint perfume
Alone is in the virgin air.

BRYANT

or I dipt into the future, far as human eye could see,
aw the Vision of the world, and all the wonders that would
be.

TENNYSON

Vainly the fowler's eye
Might mark thy distant flight to do thee wrong,
As, darkly painted on the crimson sky,
Thy figure floats along.

BRYANT

With many a curve my banks I fret
By many a field and fallow,
And many a fairy foreland set
With willow-weed and mallow.

TENNYSON

Filled the marshes full of wild fowl,
Filled the rivers full of fishes.

LONGFELLOW

Still we feel that something sweet
Followed youth, with flying feet,
And will never come again.

Something beautiful has vanished,
And we sigh for it in vain.

R. H. STODDARD

Group IV. TH

If we sit down at set of sun,
And count the things that we have done,
And, counting, find
One self-denying act, one word

That eased the heart of him who heard,
One glance most kind,
That fell like sunshine where it went,
Then we may count that day well spent.

GEORGE ELIOT

love thee when thy swelling buds appear,
And one by one their tender leaves unfold,
s if they knew that warmer suns were near,
Nor longer sought to hide from winter's cold;
nd when with darker growth thy leaves are seen
To veil from view the early robin's nest,
love to lie beneath thy waving screen,
With limbs by summer's heat and toil oppressed;
nd when the autumn winds have stripped thee bare,
And round thee lies the smooth, untrodden snow,
hen naught is thine that made thee once so fair,
I love to watch thy shadowy form below,
nd through thy leafless arms to look above
On stars that brighter beam when most we need their love.

"THE TREE," JONES VERY

Waking or asleep
Thou of death must deem
Things more true and deep
Than we mortals dream,
Or how could thy notes flow
In such a crystal stream?

SHELLEY

Bow down, dear Land, for thou hast found release!
Thy God, in these distempered days,
Hath taught thee the sure wisdom of His ways,
And through thine enemies hath wrought thy peace!

LOWELL

Thanks, thanks to thee, my worthy friend,
For the lesson thou hast taught!
Thus at the flaming forge of life
Our fortunes must be wrought;
Thus on its sounding anvil shaped
Each burning deed and thought!

LONGFELLOW

Group V. T, D

A rap-i-tap tap, a rap-i-tap tap,
A rap-i-tap tap ta-ree,—
A woodpecker that must surely be,
Making his home in a tree.

"CHILD-LAND" SONG BOOK

Whate'er there be of sorrow
I'll put off till to-morrow,
And when to-morrow comes, why, then
'Twill be to-day and joy again!

J. K. BANGS

Departure

Oh, why are you shining so bright, big Sun,
And why is the garden so gay?
Do you know that my days of delight are done,
Do you know I am going away?
If you covered your face with a cloud, I'd dream
You were sorry for me in my pain,
And the heavily drooping flowers would seem
To be weeping with me in the rain.

H. VAN DYKE

Only a trout or two, to dart
From foaming pools, and try my art:
'Tis all I'm wishing—old-fashioned fishing,
And just a day on Nature's heart.

H. VAN DYKE

Seeds in a dry pod, tick, tick, tick,
Tick, tick, tick, like mites in a quarrel—
Faint iambics that the full breeze wakens,
But the pine-tree makes a symphony thereof.

EDGAR LEE MASTERS

Our band is few, but true and tried, our
leader frank and bold;
The British soldier trembles, when
Marion's name is told.

BRYANT

Dare to do right! Dare to be true!
You have a work that no other can do;
Do it so bravely, so kindly, so well,
Angels will hasten the story to tell.

G. L. TAYLOR

Double, double, toil and trouble,
Fire burn and caldron bubble.

SHAKESPEARE

The unwearied sun from day to day
Doth his creator's power display.

ADDISON

And doubly dying shall go down
To the vile dust from whence he sprung,
Unwept, unhonored and unsung.

SCOTT

Deep in that darkness peering, long I stood there, wondering, fearing,
Doubting, dreaming dreams no mortal ever dared to dream before.

POE

A tutor who tooted the flute,
Tried to tutor two tooters to toot:
Said the two to the tutor,
"Is it easier to toot or
To tutor two tooters to toot?"

The Elf and the Dormouse

Under a toadstool crept a wee Elf,
Out of the rain to shelter himself.

Under the toadstool, sound asleep,
Sat a big Dormouse all in a heap.

Trembled the wee Elf, frightened and yet
Fearing to fly away lest he get wet.

To the next shelter—may be a mile!
Sudden the wee Elf smiled a wee smile.

Tugged till the toadstool toppled in two.
Holding it over him, gaily he flew.

Soon he was safe home, dry as could be.
Soon woke the Dormouse—"Good gracious me!

Where is my toadstool?" loud he lamented.
—And that's how umbrellas first were invented.

OLIVER HERFORD

Thomas a Tattamus took two T's,
To tie two tups to two tall trees,
To frighten the terrible Thomas a Tattamus!
Tell me how many T's there are in all THAT!

Listen to the kitchen clock!
To itself it ever talks,

From its place it never walks;
"Tick-tock—tick-tock!"
Tell me what it says.

ANN HAWKSHAWE

Group VI. S, Z

SEE SELECTIONS FOR LISPERS

Group VII. SH

There oft the Indian herdsman, shunning heat,
Shelters in cool, and tends his pasturing herds
At loopholes cut through thickest shade.

MILTON

How sweet is the shepherd's lot;
From the morn to the evening he strays;
He shall follow his sheep all the day,
And his tongue shall be filled with praise.

BLAKE

Oh, better that her shattered hulk
Should sink beneath the wave;
Her thunders shook the mighty deep,
And there should be her grave.

HOLMES

Wynken and Blynken are two little eyes,
And Nod is a little head,
And the wooden shoe that sailed the skies
Is a wee one's trundle-bed;
So shut your eyes while Mother sings
Of wonderful sights that be,
And you shall see the beautiful things
As you rock in the misty sea
Where the old shoe rocked the fishermen three:—
Wynken,
Blynken,
And Nod.

FIELD

To shoot, to shoot, would be my delight,
To shoot the cats that howl in the night;
To shoot the lion, the wolf, the bear,
To shoot the mad dogs out in the square.

W. B. RANDS

Group VIII. CH, J

To-day, whatever may annoy,
The word for it is joy, just simple joy:
The joy of life;
The joy of children and of wife:
The joy of bright blue skies;
The joy of rain; the glad surprise

Of twinkling stars that shine at night;
The joy of winged things upon their flight
The joy of noonday, and the tired,
True joyousness of eventide;

J. K. BANGS

Jack be nimble, Jack be quick,
Jack jump over the candlestick.

Chippy, Chippy, Chirio
Chippy, Chippy, Chirio
Not a man in Dario
Can catch a Chippy, Chippy Chirio.

BURROUGHS

Jingle, bells! Jingle, bells! Jingle all the way!
Oh! what fun it is to ride in a one-horse open sleigh!
Jingle, bells! Jingle, bells! Jingle all the way!

There were two blackbirds,
  Sitting on a hill,
The one named Jack,
  The other named Jill:
Fly away, Jack!
Fly away, Jill!
Come again, Jack!
Come again, Jill!

Group IX. L

Baa, baa, black sheep, have you any wool?
Yes sir, no sir, three bags full.
One for my master and one for my dame,
But none for the little boy who lives down the lane.

I met a little Elf-man once,
Down where the lilies blow;
I asked him why he was so small,
And why he didn't grow.
He slightly frowned, and with his eye,
He looked me through and through;
"I'm quite as big for me," said he,
"As you are big for you."

J. K. BANGS

Smile a little, smile a little,
As you go along,
Not alone when life is pleasant,
But when things go wrong.
Care delights to see you frowning,
Loves to hear you sigh;
Turn a smiling face upon her,
Quick the dame will fly.

E. W. WILCOX

O wonderful! How liquid clear
The molten gold of that ethereal tone,
Floating and falling through the wood alone,
A hermit-hymn poured out for God to hear!
O holy, holy, holy! Hyaline,
Long light, low light, glory of eventide!
Love far away, far up,—up,—love divine!
Little love, too, forever, ever near,
Warm love, earth love, tender love of mine,
In the leafy dark where you hide,
You are mine,—mine,—mine!

H. VAN DYKE

Long as thine Art shall love true love,
Long as thy Science truth shall know,
Long as thine Eagle harms no Dove,
Long as thy law by law shall grow,
Long as thy God is God above,
Thy brother every man below,
So long, dear Land of all my love,
Thy name shall shine, thy fame shall glow!

LANIER

Ah! when shall all men's good
Be each man's rule, and universal peace
Lie like a shaft of light across the land,
And like a lane of beams athwart the sea,
Through all the circle of the golden year?

TENNYSON

For we are very lucky, with a lamp
before the door,
And Leerie stops to light it as he
lights so many more;
And O! before you hurry by with
ladder and with light
O Leerie, see a little child and nod to
him to-night!

STEVENSON

Group X. R

The rain is raining all around;
It falls on field and tree,
It rains on the umbrellas here,
And on the ships at sea.

STEVENSON

Never king by right divine
Ruled a richer realm than mine!
What are lands and golden crowns,
Armies, fortresses and towns,
Jewels, sceptres, robes, and rings,—
What are these to song and wings?

H. VAN DYKE

On either side the river lie
Long fields of barley and of rye.

. . . . . .

And thro' the field the road runs by
To many-towered Camelot.

TENNYSON

A year and more, with rush and roar,
The surf had rolled it over.
. . . . . .
It rested there to bleach or tan,
The rains had soaked, the suns had burned it.

LOWELL

"Revenge!" cried Rain-in-the-Face,
"Revenge upon all the race
Of the White Chief with yellow hair!"
. . . . . .
By the river's bank, and between
The rocks of the ravine,
They lay in their bloody attire.

LONGFELLOW

Heaped in the hollows of the grove, the autumn leaves lie dead;
They rustle to the eddying gust, and to the rabbit's tread.
The robin and the wren are flown, and from the shrubs the jay,
And from the wood-top calls the crow through all the gloomy day.

BRYANT

Roll on, roll on, you restless waves,
  That toss about and roar;
But why do you all run back again
  When you have reached the shore?

ANN HAWKSHAWE

Ring out the old, ring in the new,
  Ring, happy bells, across the snow;
  The year is going, let him go;
Ring out the false, ring in the true.

Ring out the want, the care, the sin,
  The faithless coldness of the times;
  Ring out, ring out my mournful rhymes,
But ring the fuller minstrel in.

TENNYSON

Thou, too again, stupendous Mountain! thou
That as I raise my head. . . .
Solemnly seemest, like a vapory cloud,
To rise before me— Rise, O ever rise,
Rise like a cloud of incense, from the earth!

COLERIDGE

Group XI. N

Not to the swift, the race:
Not to the strong, the fight:

Not to the righteous, perfect grace:
Not to the wise, the light.

H. VAN DYKE

I never saw a moor,
I never saw a sea
Yet now I know how heather looks,
And what a wave must be.

. . . . . .

I never spoke with God,
Nor visited in Heaven;
Yet certain am I of the spot
As if the chart were given.

EMILY DICKINSON

Who envies none that chance doth raise,
Not vice; who never understood
How deepest wounds are given by praise;
Nor rules of state, but rules of good.

HENRY WOTTON

O fret not after knowledge!—I have none,
And yet my song comes native with the warmth,
O fret not after knowledge!—I have none,
And yet the evening listens. . . .

KEATS

"Nay, now, my child," said Alice the nurse,
"But keep the secret all ye can."
She said, "Not so: but I will know
If there be any faith in man."

TENNYSON

Nor board nor garner own we now,
Nor roof nor latchèd door,
Nor kind mate, bound by holy vow,
To bless a good man's store;
Noon lulls us in a gloomy den,
And night is grown our day;
Uprouse ye, then, my merry men,
And use it as ye may.

JOANNA BAILLIE

A rose, as fair as ever saw the North,
Grew in a little garden all alone;
A sweeter flower did Nature ne'er put forth,
Nor fairer garden yet was never known.

W. BROWNE

The finger-marks upon the door
By none of us are made;
We never leave the blinds unclosed,
To let the curtains fade.
The ink we never spill, the boots

That lying round you see
Are not our boots; they all belong
To Mr. Nobody.

ANONYMOUS

Yet, lost in the wilderness, nameless, unnoted,
Of Man unbeholden, thou wert not till now.
Knowledge alone is the being of nature.
. . . . . .
Knowledge has born thee anew to Creation.
. . . . . .
Take, then, a name, and be filled with existence.

BAYARD TAYLOR

Group XII. K (C), G

Pretty good world! Let us sing it that way.
Pretty good world, good people!
Make up your mind that you're in it to stay—
At least for a season, good people!
Pretty good world, with its dark and its bright—
Pretty good world, with its love and its light;
Sing it that way till you whisper, "Good night."—
Pretty good world, good people!

F. L. STANTON

Gold and gleaming the empty streets,
Gold and gleaming the misty lake,

The mirrored lights like sunken swords,
Glimmer and shake.

SARA TEASDALE

"One good puff more where the last was bred,
And glimmer, glimmer, glum will go the thread!"

G. MACDONALD

He gained a world, he gave that world
Its greatest lesson: "On! sail on!"

JOAQUIN MILLER

My Garden

A garden is a lovesome thing, God wot!
Rose plot,
Fringed pool,
Ferned grot—
The veriest school
Of peace; and yet the fool
Contends that God is not—
Not God! in gardens! when the eve is cool?
Nay, but I have a sign:
'Tis very sure God walks in mine.

THOMAS EDWARD BROWN

Old King Cole was a merry old soul,
And a merry old soul was he;
He called for his pipe,

And he called for his bowl,
And he called for his fiddlers three.

Birdie, birdie, quickly come!
Come and take this little crumb;
Go and fetch your little brother,
And be kind to one another.

ELIZA LEE FOLLEN

The English oak is a sturdy fellow,
He gets his green coat late.

. . . . . .

Such a gay green gown God gives the larches—
As green as He is good!

EDITH NESBIT

Oh, the green things growing, the green things growing,
The faint sweet smell of the green things growing!
I should like to live, whether I smile or grieve,
Just to watch the happy life of my green things growing.

DINAH MARIA MULOCK

Group XIII. H

I never have seen a haunted house, but I hear there are such things,
I have heard the talk of spirits, their mirth and sorrowings.

I know this house isn't haunted and I wish it
were, I do,
For it wouldn't be so lonely if it had a ghost
or two.

JOYCE KILMER.

"Hark! Hark! Now home and dream till morn
Of the bold, sweet sound of the hunter's horn.
The horn! the horn!
Oh, the sound of all sounds is the hunter's horn."

Stay, stay at home, my heart, and rest;
Home-keeping hearts are happiest.

LONGFELLOW

Happy hearts and happy faces,
Happy play in grassy places—
That was how, in ancient ages,
Children grew to kings and sages.

STEVENSON

Be it ever so humble, there's no place like home.
Home, Home, sweet, sweet Home!
There's no place like Home, there's no place like Home!

JOHN HOWARD PAYNE

My heart's in the Highlands, my heart is not here;
My heart's in the Highlands a-chasing the deer;

Chasing the wild deer, and following the roe,
My heart's in the Highlands wherever I go.

BURNS

"Here he lies where he longed to be;
Home is the sailor, home from the sea,
And the hunter home from the hill."

STEVENSON

Group XIV. Y

Oh velvet Bee! you're a dusty fellow—
You've powdered your legs with gold.
Oh brave marsh marybuds rich and yellow,
Give me your blossoms to hold.

JEAN INGELOW

Year after year beheld the silent toil
That spread his lustrous coil!
Still as the spiral grew,
He left the past year's dwelling for the new.

HOLMES

Fear ye foes who kill for hire?
Will ye to your homes retire?
Look behind you! they're afire,
And, before you, see

Who have done it:— From the vale
On they come!—and will ye quail?

J. PIERPONT

Yet once more, O ye Laurels, and once more,
Ye Myrtles brown, with ivy never sere,
I come to pluck your berries harsh and crude,
And with forced fingers rude
Shatter your leaves before the mellowing year.

MILTON

Old Year, you must not die;
You came to us so readily,
You lived with us so steadily,
Old Year, you shall not die.

TENNYSON

And you, ye five wild torrents fiercely glad!
Who called you forth from night and utter death?
. . . . . .
Who gave you your invulnerable life,
Your strength, your speed, your fury and your joy?

COLERIDGE

Group XV. NG

Singing

Of speckled eggs the birdie sings
And nests among the trees;

The sailor sings of ropes and things
In ships upon the seas.
The children sing in far Japan,
The children sing in Spain;
The organ with the organ man
Is singing in the rain.

STEVENSON

This is the ballad the Bluebird sings,
Unto his mate replying,
Shaking the tune from his wings
While he is flying.

H. VAN DYKE

The south wind is driving
His splendid cloud-horses
Through vast fields of blue.
The bare woods are singing,
The brooks in their courses
Are bubbling and springing
And dancing and leaping,
The violets peeping.
I'm glad to be living:
Aren't you?

G. BRADFORD

Now in the oak the sap of life is welling,
Tho' to the bough the rusty leafage clings;

Now on the elm the misty buds are swelling;
Every little pine-wood grows alive with wings;
Blue jays are fluttering, yodelling, and crying,
Meadow-larks sailing low above the faded grass,
Redbirds whistling clear, silent robins flying,—
Who has waked the birds up? What has come to pass?

H. VAN DYKE

The Falls of Lodore

Rising and leaping
Sinking and creeping
Swelling and sweeping
Showering and springing
Flying and flinging
Writhing and ringing
Eddying and whisking
Sporting and frisking
Turning and twisting
Around and around
With endless rebound.

SOUTHEY

Selections with Initial Vowels

If all the skies were sunshine,
Our faces would be fain
To feel once more upon them
The cooling plash of rain.

If all the world were music,
Our hearts would often long
For one sweet strain of silence
To break the endless song.

If life were always merry,
Our souls would seek relief,
And rest from weary laughter
In the quiet arms of grief.

H. VAN DYKE

Only a little shrivelled seed,
It might be flower, or grass, or weed;
Only a box of earth on the edge
Of a narrow, dusty, window-ledge;
Only a few scant summer showers;
Only a few clear shining hours;
That was all. Yet God could make
Out of these, for a sick child's sake,
A blossom-wonder, fair and sweet
As ever broke at an angel's feet.

H. VAN DYKE

Whenever I walk to Suffern, along the Erie track
I go by a poor old farmhouse with its shingles broken an
black.

suppose I've passed it a hundred times, but I always stop for a minute
nd look at the house, the tragic house, the house with nobody in it.

JOYCE KILMER

General Selections

The Bugle Song

The splendor falls on castle walls
And snowy summits old in story:
The long light shakes across the lakes,
And the wild cataract leaps in glory.
Blow, bugle, blow, set the wild echoes flying,
Blow, bugle; answer, echoes, dying, dying, dying.

O hark, O hear! how thin and clear,
And thinner, clearer, farther going!
O sweet and far from cliff and scar
The horns of Elfland faintly blowing.
Blow, let us hear the purple glens replying:
Blow, bugle; answer, echoes, dying, dying, dying.

O love, they die in yon rich sky,
They faint on field or hill or river:
Our echoes roll from soul to soul,
And grow forever and forever.
Blow, bugle, blow, set the wild echoes flying;
And answer, echoes, answer, dying, dying, dying.

TENNYSON

Lincoln's Second Inaugural Address

"With malice toward none; with charity for all; with firmness in the right, as God gives us to see the right—let us strive on to finish the work we are in: to bind up the nation's wounds; to care for h m who shall have borne the battle, and for his widow and his orphans; to do all which may achieve and cherish a just and lasting peace among ourselves, and with all nations."

New York rises a vision, a mirage of the lower bay, the color by day more shimmering than Venice, by night more magical than London. In the morning the mountains of buildings hide themselves, to reveal themselves in the rosy steam clouds that chase each other across their flanks; when evening fades, they are mighty cliffs glimmering with glistening lights in the magic and mystery of the night. The Unbelievable City, the city that has been built since I grew up, the city beautiful, built by men I know, built for people I know. The city that inspires me, that I love. And all America is like this and—all—or nearly all, unseen, unknown, untouched.

JOSEPH PENNELL

One old Oxford ox opening oysters;
Two tee-totums totally tired of trying
  to trot to Tadbury;
Three tall tigers tippling tenpenny tea;
Four fat friars fanning fainting fleas;

Five frippy Frenchmen foolishly fishing
for flies;
Six sportsmen shooting snipes;
Seven Severn salmons swallowing shrimps;
Eight Englishmen eagerly examining Europe;
Nine nimble noblemen nibbling nonpareils;
Ten tinkers tinkling upon ten tin tinder-
boxes with ten tenpenny tacks;
Eleven elephants elegantly equipped;
Twelve topographical topographers typically
translating types.

Selections for Lispers

Sing a song of sixpence, a pocket full of rye,
Four and twenty blackbirds baked in a pie.
When the pie was opened the birds began to sing;
Wasn't that a dainty dish to set before the King?

Little Miss Muffet sat on a tuffet,
Eating her curds and whey.
There came a great spider and sat down beside her
And frightened Miss Muffet away.

I saw a ship a-sailing,
A-sailing o'er the sea;
Her masts were made of shining gold,
Her decks of ivory;

And sails of silk as soft as milk,
And silvern shrouds had she.

GABRIEL SETON

I saw you toss the kites on high,
And blow the birds about the sky;
And all along I heard you pass,
Like ladies' skirts across the grass.
O wind, a-blowing all day long,
O wind, that sings so loud a song!

STEVENSON

He prayeth well who loveth well
Both man and bird and beast.
He prayeth best who loveth best
All things both great and small,
For the dear God, who loveth us,
He made and loveth all.

COLERIDGE

'Twas the night before Christmas, and all through the house,
Not a creature was stirring, not even a mouse.
Mama in her kerchief, and I in my cap,
Had just settled our brains for a long winter's nap,
When out on the lawn there arose such a clatter
I sprang from my bed to see what was the matter.

C. C. MOORE

Scythe Song

Hush, ah hush, the scythes are saying
Hush, and heed not, and fall asleep;
Hush, they say to the grasses swaying,
Hush, they sing to the clover deep;
Hush, 'tis the lullaby Time is singing,
Hush, and heed not, for all things pass.
Hush, ah hush, and the scythes are swinging
Over the clover, over the grass!

ANDREW LANG

Pippa's Song

The year's at the spring
And day's at the morn;
Morning's at seven;
The hillside's dew-pearled;
The lark's on the wing;
The snail's on the thorn;
God's in his heaven—
All's right with the world.

BROWNING

A Smiling Paradox

I've squandered smiles to-day,
And, strange to say,
Altho' my frowns with care I've stowed away,

To-night I'm poorer far in frowns than at the start;
While in my heart,
Wherein my treasures best I store,
I find my smiles increased by several score.

J. K. BANGS

Is It Raining, Little Flower?

Is it raining, little flower?
Be glad of rain.
Too much sun would wither thee,
'Twill shine again;
The sky is very black, 'tis true,
But just behind it shines
The blue.

Art thou weary, tender heart?
Be glad of pain;
In sorrow the sweetest things will grow
As flowers in the rain.
God watches and thou wilt have sun
When clouds their perfect work
Have done.

ANONYMOUS

"If there be any in this assembly, any dear friend of Cæsar's, to him I say, that Brutus's love to Cæsar was no less than his. If then that friend demand why Brutus rose

against Cæsar, this is my answer—not that I loved Cæsar less, but that I love Rome more."

'Tis a sad sight
To see the year dying.
When Autumn's last wind
Sets the yellow woods sighing:
Sighing, O sighing.

EDWARD FITZGERALD

Under a spreading chestnut-tree
The village smithy stands;
The smith, a mighty man is he,
With large and sinewy hands;
And the muscles of his brawny arms
Are strong as iron bands.

His hair is crisp, and black, and long,
His face is like the tan;
His brow is wet with honest sweat,
He earns whate'er he can,
And looks the whole world in the face,
For he owes not any man.

LONGFELLOW

I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,

A host of golden daffodils,
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

Continuous as the stars that shine
And twinkle on the milky way,
They stretched in never-ending line
Along the margin of a bay:
Ten thousand saw I at a glance
Tossing their heads in sprightly dance.

WORDSWORTH

America

I love thine inland seas,
Thy groves of giant trees,
  Thy rolling plains;
Thy rivers' mighty sweep,
Thy mystic canyons deep,
Thy mountains wild and steep,
  All thy domains;

Thy silver Eastern strands,
Thy Golden Gate that stands
  Wide to the West;
Thy flowery Southland fair,
Thy sweet and crystal air,—
O land beyond compare,
  Thee I love best!

H. VAN DYKE

The wind has a language I would I could learn;
Sometimes 'tis soothing, and sometimes 'tis stern,
Sometimes it comes like a low, sweet song,
And all things grow calm, as the sound floats along;
And the forest is lulled by the dreamy strain;
And slumber sinks down on the wandering main;
And its crystal arms are folded in rest,
And the tall ship sleeps on its heaving breast.

LETITIA ELIZABETH LANDON

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